

ANNING FOR DOT-COM GOLD • CAN BAZAAR BOUNCE BACK?

LINCOLN CITY LIBRARIES



3 3045 01809 8182

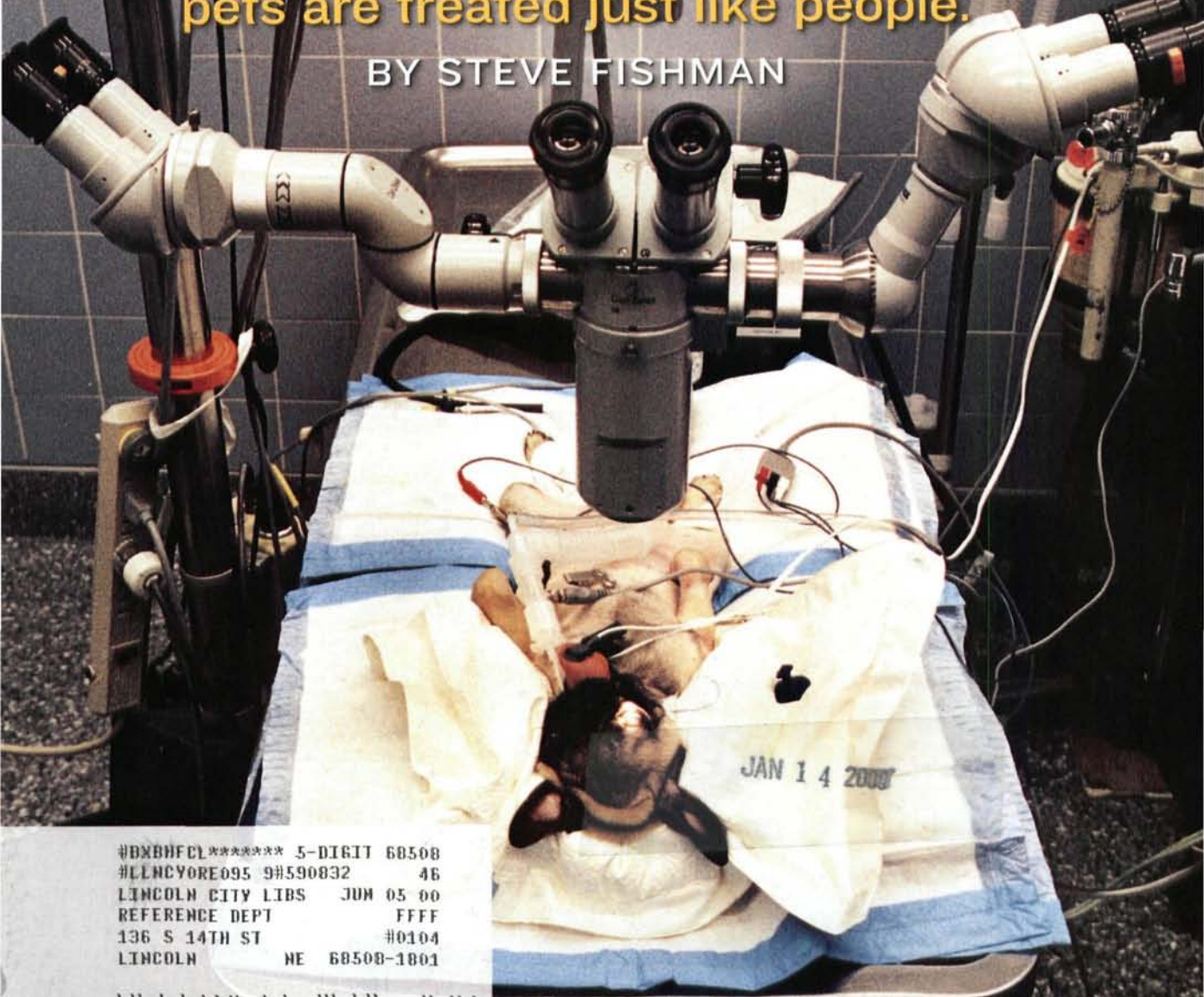
JANUARY 17, 2000

# NEW YORK

## ANIMAL HOUSE

Dialysis for dogs, spinal probes for ferrets, brain surgery for cats: At the Animal Medical Center, pets are treated just like people.

BY STEVE FISHMAN



#BXBNHCL 5-DIGIT 68508  
#LNCYORE095 9#590832 46  
LINCOLN CITY LIBS JUN 05 00  
REFERENCE DEPT FFFF  
136 S 14TH ST #0104  
LINCOLN NE 68508-1801

JAN 14 2000

LIBRARY OF CONGRESS

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED





# The Sopranos

FAMILY. REDEFINED.

MIERES JANUARY 16.

**HBO**

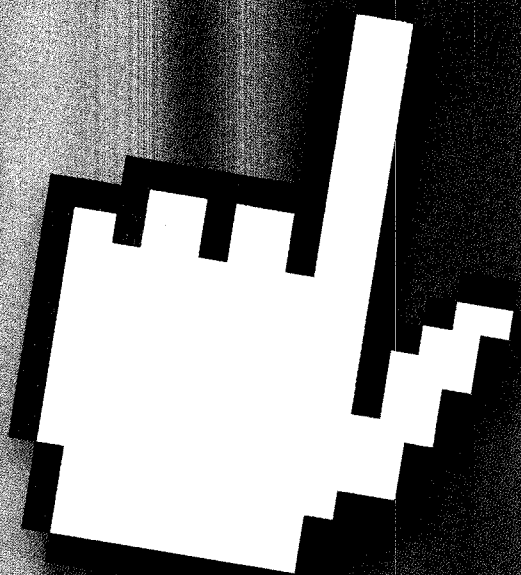
IT'S NOT TV. IT'S HBO.

AVAILABLE ON PLAY-TONE/COLUMBIA/SONY MUSIC SOUNDTRAX  
CALL YOUR LOCAL CABLE OPERATOR OR A SATELLITE PROVIDER.  
Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ®Service marks of Time Warner Entertainment Company, L.P.



ARE BACK





LET THE ONLINE BIDDING BEGIN.

**SOTHEBYS.COM**

*Browse, bid or buy*

FINE ART • DECORATIVE ARTS & ANTIQUES • JEWELRY & WATCHES • BOOKS

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



# Contents Jan. 17, 2000



## 20 Animal House By Steve Fishman

Kidney dialysis for terriers. Oncology specialists for guinea pigs. At the Animal Medical Center, New York pets have access to some of medicine's most sophisticated technologies. In *this* ER, heroic efforts (cataract surgery on a snake? Mouth-to-mouth resuscitation of a rat?) are made daily on behalf of nonhuman patients whose devoted owners are more than willing to write the check.

## 30 Out of Vogue By Maura Egan

Kate Betts is doing her best to transform *Harper's Bazaar*, the 132-year-old fashion doyenne, into a smarter, hipper book. Will a youthful makeover boost the magazine from a distant third place behind *Elle* and her alma mater, *Vogue*?

## 34 Money Jungle By Jennifer Senior

The gold rush for Internet start-ups has given rise to a new swarm of venture capitalists: small shops headed by young B-school grads who have forsaken investment banking to slog through slush piles of pathetic business plans in search of the next Yahoo!

## 42 Hot Strings By Robert Hilferty

Prodigy at 13, superstar (and classical-music pinup) at 36, violinist Anne-Sophie Mutter has bet her career on the power of the Moderns.

"On one side of town, they're putting poison out to kill rats; on the other side, we're doing laser surgery on them for gum work."

DAN CARMICHAEL, VETERINARY DENTIST, PAGE 20

## Gotham

**11** New Year's in Vegas; you could end up back in driver's ed

## 13 Gotham Style

The vogue for Gisele; a twelve-step program for beauty junkies

## Departments

### 14 The National Interest

**Michael Tomasky**

Why would Liddy Dole or George Pataki ever want to be veep?

### 16 Media

**Michael Wolff**

Renata Adler, *The New Yorker's* "It" girl, looks back

## Marketplace

### 44 Best Bets

**Corky Pollan**

A broom that will sweep you off your feet; a salt for all seasonings

### 46 Smart City

**Julia Moskin**

The best Sephardic cuisine outside of Israel can be found in Brooklyn

## 48 Sales & Bargains

**Shyama Patel**

Free yoga classes (only for *New York* readers!)

## The Critics

### 49 Books

**Walter Kirn**

Donald Trump: The funniest man in America

### 51 Theater

**John Simon**

Jackie Mason delivers, *Jolson & Co.* convinces, and *Fully Committed* delights

### 53 Television

**John Leonard**

A few questions re quiz shows; *NYPD Blue* is watching your butt

## Cue

### 55 Yet another

flash restaurant in Grand Central Terminal;

*My Dog Skip*; Cuban jazz at Lincoln Center; Mark Morris in Times Square

## Misc.

**Letters** .....6

**Intelligencer**

by *Beth Landman Keil* .....9

**New York Competition**

by *Mary Ann Madden* .....95

**Guardian Crossword** .....96

**'Cue' Crossword**

by *Maura B. Jacobson* .....96

**Classified** .....84

**Strictly Personals** .....92

## Visit newyorkmag.com

Attention, shoppers! Check out "Best Bets Online" at our newly relaunched Website! Plus, our site exclusives include the Surf Report and an extensive archive including SmartCity. Search for savvy answers to the city's most perplexing problems.

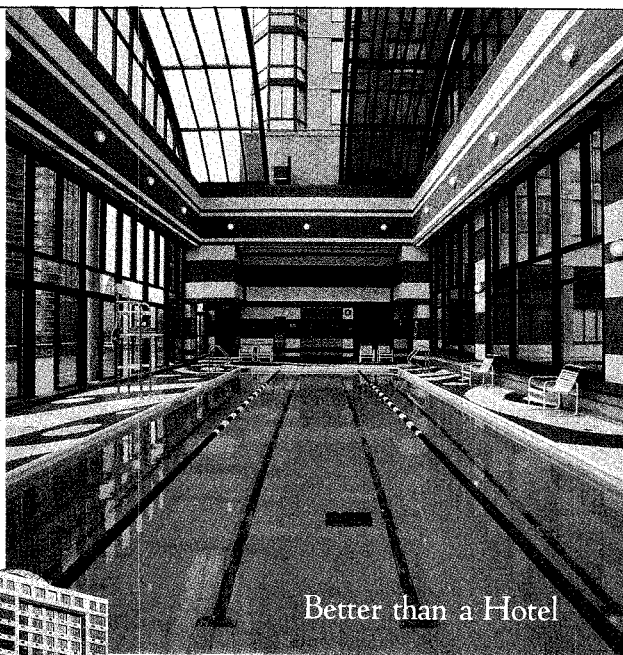
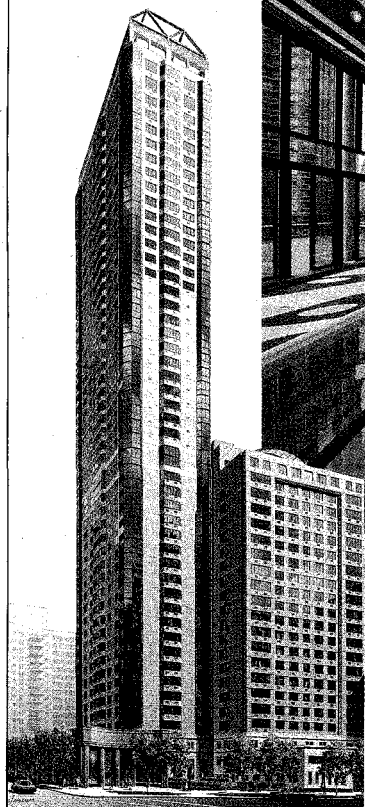


42

JANUARY 17, 2000—VOL. 33, NO. 2 Periodicals postage paid at New York, New York, and additional mailing offices. New York (ISSN 0028-7769) is published weekly except for combined issues the last week of June and the first week of July and the last two weeks of December by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-512-2000. POSTMASTER: Send address changes to New York, Box 54661, Boulder, Colorado 80522-4661. Subscription rates in the U.S. and possessions: 50 issues, \$42. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80522-4661. Or call (800) 678-0900 or (212) 447-4749. Printed in the U.S.A.



## BRISTOL PLAZA



Better than a Hotel

Luxury suites, elegantly furnished with daily maid & linen service.  
Complimentary membership for Pool & Health Club. Available on long or short term leases.

## BRISTOL PLAZA

210 EAST SIXTY-FIFTH STREET, NEW YORK, NY 10021  
TELEPHONE 212.826.9000 FAX 212.753.7905

## NEW YORK

EDITOR-IN-CHIEF

Caroline Miller

MANAGING EDITOR

Sarah Jewler

EXECUTIVE EDITOR

John Homans

DEPUTY EDITOR

Maer Roshan

DESIGN DIRECTOR

Michael Picón

PHOTOGRAPHY DIRECTOR

Chris Dougherty

FEATURES EDITORS

Phoebe Eaton, Jeremy Gerard  
Mark Horowitz, Marion Maneker

SENIOR EDITORS

Meredith Kahn, Robert Levine  
Jessica Lustig, Matthew Weingarden

CONTRIBUTING EDITORS

Nina Burleigh, Douglas Anthony Cooper, Peter G. Davis  
Simon Dumenco, Nikki Finke (West Coast Editor)  
Ralph Gardner Jr., Meryl Gordon, Gael Greene  
Vanessa Grigoriadis, Michael Gross, Tony Hendra  
Craig Horowitz, Mark Jacobson, Maura B. Jacobson  
Peggy Edersheim Kalb, George Kalogerakis, Peter Kaminsky  
Beth Landman Keil, David D. Kirkpatrick, Walter Kirm  
Eric Konigsberg, John Leonard, John Lombardi  
Mary Ann Madden, Peter Rainer, Hal Rubenstein  
Nancy Jo Sales, Kate Sebbah (Fashion), Jennifer Senior  
John Simon, Christopher Smith, Mark Stevens, Tobi Tobias  
Michael Tomasky, Sheila Weller, Alex Williams, Michael Wolff

CULINARY EDITOR BEST BETS EDITOR

Gillian Duffy

Corky Pollan

INTERIOR DESIGN EDITOR: Wendy Goodman

PRODUCER, SPECIAL PROJECTS

Jordan Schaps

FASHION MARKET EDITOR: Shyama Patel

ASSISTANT MANAGING EDITOR

Robert Patronite

STAFF WRITERS

Sarah Bernard, Ethan Brown  
Robert Kolker, Ariel Levy, Edith Newhall  
Robin Raisfeld, Ethan Smith

ASSOCIATE EDITORS

Christopher Bonanos, Michael Steele

ASSISTANT EDITORS

Maura Egan, Logan Hill, Boris Kachka  
Brett Kelly, John Kline, Claire Perrault

REPORTERS

Rose-Anne Clermont, Tim Hodler, Erika Kinetz  
Rachel Orvino, Anna Rachmansky

EDITORIAL COMMUNICATIONS MANAGER: Amy Boshnack

EDITORIAL ASSISTANTS

Suzanne D'Amato, Laura Georgio, Jod Kaftan, Tara Mandy

DEPUTY ART DIRECTOR

Michele Parrella

ART PRODUCTION DIRECTOR: Eugene R. Tooman

ACTING PHOTO EDITOR: Stephanie Heimann

ASSISTANT ART DIRECTORS: Petros Petrou, Jessica Power

DESIGNER: Amy Hein

PHOTO RESEARCHER: Lauren Reichbach

ART DEPARTMENT MANAGER: Catherine Crosby

ART STAFF

Josh Bernstein, Gerald Echevarria, John Markie

COLOR PRE-PRESS MANAGER: Alejandro Gomez

INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith

SENIOR DESKTOP SYSTEMS ANALYST

Jerry Sabatino

PRODUCTION DIRECTOR: James B. Reffler

PRODUCTION MANAGER: Catherine M. Davey

PRODUCTION COORDINATOR: Raymond Yang

CLOSING COORDINATOR: Sean M. Griffith

newyorkmag.com

EDITORIAL DIRECTOR: Marion Maneker

ASSISTANT PRODUCER: Luisa Colón

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. Copyright © 2000 by PRIMEDIA Inc. All rights reserved. All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. New York Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

## ANTIQUES at the OTHER ARMORY

69TH REGIMENT ARMORY  
LEXINGTON AVENUE  
@ 26TH STREET, NYC

**JANUARY  
21-22-23**

FRI. & SAT. 11-7, SUN. 11-5  
ADMISSION \$10

### 100 SELECT EXHIBITS

FINE & AFFORDABLE AMERICAN,  
EUROPEAN & ASIAN ANTIQUES,  
PERIOD FURNITURE, AMERICANA,  
FOLK ART, GARDEN &  
ARCHITECTURAL ARTIFACTS,  
TEXTILES, FINE ART & PRINTS.

### FREE SHUTTLE

TO & FROM THE WINTER  
ANTIQUES SHOW AT THE  
67TH STREET ARMORY

SHIPPING & DELIVERY ON SITE

STELLA SHOW MGMT. CO.  
212-255-0020  
WWW.STELLASHOWS.COM

## JANUARY 20-23 THE NEW YORK CERAMICS FAIR

NATIONAL ACADEMY OF DESIGN  
1083 5th Ave. & 89th St., New York City

### OPENING PREVIEW

Wednesday, January 19th, 5-9pm  
Individual tickets \$50, includes repeat admission  
and the first opportunity to view the show.



### Fair Hours

THURS & FRI 11am-8pm • SAT 11am-7pm  
SUN 12 noon-6pm (No Admittance Sun. after 5:30pm)  
Admission \$15 daily - includes illustrated catalogue

### Limousine Shuttle Service

Complimentary service provided between the Auction Houses,  
The Winter Antiques Show & The New York Ceramics Fair.

### Lecture Series

THURS-SUN. Reservations Required. Call for schedule.  
301-924-5002 / 212-289-0496 during show dates

45 Select International Dealers Offering Ceramics, Glass & Enamels



PUBLISHER  
Alan Katz

ADVERTISING DIRECTOR: Ginger Sutton  
BUSINESS DIRECTOR: Betsy Cronen  
ADVERTISING MANAGER: Ron Stern  
RETAIL MANAGER: Jana Hollingshead

ACCOUNT MANAGERS  
Jennifer Fishman, Hollis Fuller, Michelle Imbrogno  
Caryn Ornsten, Cara Rubin, Stacia Thiel, Leslie Weiss  
SALES ASSISTANTS: Kimberly Bloomer, Chris Connelly  
Jennie Cook, Amy Dichter, Kristin Grossnickle  
Kristen Mell, Marnie Roth, Jack Tippet  
MIDWEST MANAGER: Jill Dryer, 312-832-6840  
DETROIT: Traci Lorio, 248-353-2537

WESTERN STATES AND TEXAS: SD Media, 310-264-7575  
SOUTHEAST: Robert H. Stites, 770-491-1419  
FRANCE: S & R Media, 011-33-1-47-61-08-26  
CANADA: Media Services International, 905-238-9228  
ITALY: Studio Villa, 011-39-02-31-16-62  
ENGLAND: 1492 Media, 011-44-20-7409-2616

ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn  
COORDINATORS: Kathy Ferguson, Maribel Mejia  
CREATIVE SERVICES DIRECTOR  
Beverly Hood Allen

PROMOTION DIRECTOR: Michelle Lord Rago  
SPECIAL EVENTS DIRECTOR: Gerry Napoli  
SPECIAL SECTIONS DIRECTOR: Christy Casamassima  
MERCHANDISING: Sarah K. Ellis, Alissa R. Smith  
ART DIRECTOR: Ilene Segal  
DESIGNERS: Naomi Kushman, Rachel Meltzer  
COORDINATOR: Stefanie Shore  
ASSISTANT: Angel M. Fischer, Jules Horowitz  
RESEARCH AND MARKET DEVELOPMENT DIRECTOR  
Eileen P. Ronan

SENIOR RESEARCH ANALYST: Christine McKaba  
RESEARCH ANALYST: Lisa Quartin  
INFORMATION SERVICES DIRECTOR: Valerie Taylor  
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR  
Nancy J. Fedder

CLASSIFIED MANAGER: Teresa Taylor  
SALES AND MARKETING MANAGER: John Miceli  
PRODUCTION MANAGER: Mgnuel Gomes  
PRODUCTION ASSISTANT: Sarah Seroussi  
SALES REPRESENTATIVES: Mark Bristow  
Theresa Bunce, Kendra Callahan, Kristen Cappadona  
Tim Hyde, Wendy Pusey, Alexandra Singerman  
STAFF: Denise Fowler, Heather Schultz, Greta Turken

CIRCULATION  
DIRECTOR OF FULFILLMENT: Michael Zyskowski  
MANAGER, AGENCY: Nona Gilmartin  
PLANNING MANAGER: Dino Minelli  
ASSISTANT MANAGER, AGENCY: Jamie Beskow  
ASSOCIATE MARKETING MANAGER: Susan Nolan  
ASSISTANT MANAGER: Anthony Guadagnino  
COORDINATORS, CONSUMER MARKETING  
Gayle Fisher, Katherine Rossini

CONTROLLER: Michele Mausser-Venero  
MANAGER OF SPECIAL PROJECTS: Carmine Tiero  
SENIOR ACCOUNTANT: Steve Bonfiglio  
STAFF ACCOUNTANTS: Phina Epstein, Pranita Sarabjit  
ACCOUNTS PAYABLE: Sally Rampersaud  
COLLECTIONS MANAGER: Susan Haridas  
STAFF: Maribel Lopez  
OFFICE SERVICES MANAGER: Mary Ann McCarthy  
STAFF: Gary Dickler, Esther Gillyard, Priscilla Hood  
Robert Lisbon, Joseph Markfelder, Sarah Wigfall

PRIMEDIA INC.

CHAIRMAN AND CHIEF EXECUTIVE OFFICER: Tom Rogers  
PRESIDENT: Charles G. McCurdy  
VICE-CHAIRMAN: Beverly C. Chell  
PRIMEDIA CONSUMER MAGAZINES  
PRESIDENT AND CHIEF EXECUTIVE OFFICER: David Tanzer  
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman  
EXECUTIVE VICE-PRESIDENT, CONSUMER MARKETING  
AND BUSINESS DEVELOPMENT: Robert A. Cohen  
CHIEF OPERATING OFFICER: Daniel E. Aks  
SENIOR VICE-PRESIDENT, MANUFACTURING: Edward J. Egan  
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins  
VICE-PRESIDENT, SINGLE COPY SALES: David G. Algire  
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings  
VICE-PRESIDENT, MANUFACTURING: Craig Donado  
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore  
VICE-PRESIDENT, BUSINESS MANAGER: Judy A. Safir

You've been at our Hampton's sale . . .  
Now come to our

# 1ST ANNUAL NY CITY SHOE-INN WAREHOUSE SALE

12,000 PAIR OF OUR  
CURRENT FOOTWEAR

Robert Clergerie • Stuart Weitzman • Marc Jacobs • Mark Schwartz  
Donald J. Pliner • Espace • DKNY • Via Spiga • Ralph Lauren • Arche  
Anne Klein • YSL • Cynthia Rowley • Sigerson Morrison • Martinez Valero  
David Arron • Casadei • Bebe Patrick Cox • Scott Rankin • Lerre  
Charles Jourdan • Bis • Priori • Enrico Antonori • Delman • Phylliss Poland  
Cole Haan • Vic Matie • Wanabee • Polo • Sonia Rykiel • Charles David  
Plus our European Designers

**ALL SHOES \$25 - \$50 - \$75 NOTHING HIGHER!**  
**ALL BOOTS \$100 (Values to \$475)**

**5 DAYS ONLY!**  
**MON JAN 10 - FRI JAN 14**

Monday Jan 10 8 - 7    Wednesday Jan 12 8 - 7  
Tuesday Jan 11 8 - 7    Thursday Jan 13 8 - 7  
Friday Jan 14 8 - 7

**PARSON'S SCHOOL OF DESIGN**  
**560 7TH AVENUE (40TH ST)**  
**AUDITORIUM 2nd Floor - STROLLERS NOT ALLOWED**  
**AMEX • VISA • MC or CASH (No Checks!)**  
**FOR MORE INFORMATION CALL: 877 - SHOE-INN**

EAST HAMPTON • ENGLEWOOD • FORT LEE  
PALM BEACH • SCARSDALE • WESTPORT • WESTWOOD • WESTHAMPTON BEACH

REVIEW THE WORK OF AN EXPERIENCED, HARVARD AND NYU-TRAINED SURGEON

## PLASTIC SURGERY SEMINAR

MONDAY, JANUARY 24, 2000 • 6-8 PM • THE REGENCY HOTEL (540 PARK AVE.)

*Facelift and eyelid surgery, liposuction, and breast enlargement will be discussed.  
Dr. Rapaport will present his work, demonstrate a new peel, and welcome your questions.  
For your complimentary reservation or a private consultation, call 212-752-1129.*

DAVID P. RAPAPORT, M.D., BOARD CERTIFIED PLASTIC SURGEON [WWW.DRRAPAPORT.COM](http://WWW.DRRAPAPORT.COM)

SPECIAL DEMONSTRATIONS INCLUDING NEW PEELS AND TREATMENTS



# Officer and a Gentle Man?

*The story of Richard Murphy and the three other cops who killed*

*Amadou Diallo should have come out a long time ago; Liza defended.*

**W**HY DID IT TAKE SO LONG FOR US to get a look at the policemen involved in the Diallo shooting ["The Shooter," by Sheila Weller, December 13]? We hadn't heard anything from them until Ms. Weller's article finally put a human face on one of them. And what a beautiful face it is: a very humane, compassionate man who deserves to be heard. As a black man who worked in the New York City school system, in troubled areas, for 30 years, I know that there are all kinds of policemen out there. I also know that they have to deal with all kinds of problems, many of which call for split-second decisions. I do not mean to justify 41 bullets. But I do think that this piece should have come out a long time ago. These four policemen's silence has created a vacuum that many have filled with inflammatory rhetoric. I agree with Eric Adams: These are not the guys who should be on trial. This situation would never have developed as it did had not the mayor responded in such an intransigent, uncaring manner.

Luke Jones  
MANHATTAN

SHEILA WELLER MISLEADS THE READER BY announcing that in her article, Richard Murphy "tells his story." While the article touches on Mr. Murphy's days growing up and his early years on the force, we never get any idea of what happened in the early-morning hours of February 4, 1999. I learned more about his wife and their solid relationship than I did about any of the events of that evening. The testimony of his childhood friends, schoolteachers, and fellow members of the force shows that he is hardworking, honest, and fair. But such a person can still exercise bad judgment or be guilty of a serious crime. I realize that he will soon be on trial for his life and the life of his family, and he is not able to give out information that the D.A. can use to help convict him. But by saying in her

*Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

preface to the article that the readers will now know his story, Sheila Weller was very much off base. If she wanted us to understand Mr. Murphy and his situation more, she should have told us more about the situation that Mr. Murphy was in that night.

Troy Roberts  
BROOKLYN

## Bad Apples?

YOU HAVE A UNIQUE SENSE OF WHAT IS admirable if you think Latrell Sprewell is a person who deserves recognition ["New Yorkers of the Year," December 20-27, 1999]. He should have received his just reward and been banned from basketball after assaulting his former coach. And Judge Judy? Here is a woman who believes drug users should be given dirty needles and allowed to die. And called supporters of needle-exchange programs "liberal morons."

David A. Dyer  
ORLANDO, FLA.

## Everyone's a Critic

IN MORE THAN HALF A CENTURY OF reading mean-spirited music and theater reviews, I have never seen one that for sheer nastiness came close to John Simon's venomous coverage of Liza Minnelli ["Theater: The Hungry I," January 3]. No matter how inadequate Liza Minnelli may have been in her "comeback from alcoholism" at the Palace, she does not deserve to be insulted in every one of Mr. Simon's devastating sentences. He goes out of his way to criticize her voice, her face, and her figure with razor-sharp cruelty, even suggesting that she wears dentures. Truly unforgivable is Mr. Simon's statement that she "inherited all the wrong things: Vincente's looks and voice, Judy's judgment and self-control." Liza Minnelli does indeed resemble her father, but she is considerably prettier, and I feel sure that no one would pay to hear Vincente sing. As for inheriting her mother's self-control, Liza Minnelli has every reason to go back to the bottle after the crucifixion she received from Mr. Simon.

Peter Elvins  
BELMONT, MASS.

I'M SURE YOU'VE GOTTEN PLENTY ABOUT this. John Simon is a brilliant writer, but why do you allow him to be so mean? To use the phrase "tubby torso" when describing Liza Minnelli is like calling a person who wears glasses "four-eyes." It's immature and cruel. Why does he do it? To get extra attention? He's gotten mine, and he should be embarrassed.

Christine Lavin  
MANHATTAN

## Get Smart

IF HILLARY CLINTON THINKS "SHE HAS THE votes of smart, educated women" ["The City Politic: Who Do Women Want?" by Michael Tomasky, January 3], she is wrong. Smart, educated women do not let their husbands embarrass them by engaging in intimate relationships with other women. The Clintons are in politics for their own self-satisfaction. Both are miserable excuses for leaders of any kind. Smart, educated women in New York won't look so smart if they welcome a candidate who has no interest in the state except to collect what she believes she is due following her husband's presidency.

Ellen Pollin  
TAMPA, FLA.

## Members Only

I AGREE WITH BARBARA CORCORAN THAT she doesn't fit the profile of a Junior League volunteer ["Barb Wired," by Peggy Edersheim Kalb, December 13]. However, her reasons for the comparison are specious. The 193,000 women in the Junior League worldwide do not use others for their personal gain, as she markets her business. Dedicated Junior League volunteers contribute their time to improving the communities they live in. Unfortunately, Ms. Corcoran only perceives such invaluable improvements as an increase to local property values, instead of acknowledging the nurturing that volunteers provide. As a Junior League volunteer who shares a converted two-bedroom rental apartment, I look forward to the day when I become financially successful enough to purchase a classic six through a Douglas Elliman broker.

Name Withheld  
MANHATTAN



# 1.2.3 TV

**THE DRAMA OF REAL LIFE**

**ADRENALINE** *Rush*<sup>TM</sup>  
Hour

**PARAMEDICS** MONDAYS **8PM**

**TRAUMA: LIFE IN THE E.R.** TUESDAYS **8PM**

FOR CABLE CALL 1-800-OK-CABLE

tlc.com  
**TLC**<sup>®</sup>  
**ADVENTURES**  
for your mind<sup>™</sup>

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



Five years ago, the city of New York  
experienced something very special.

Something... quite extraordinary.

It was a birth. A birth of a radical  
new era in sports and fitness.

They called it Reebok Sports  
Club/NY. And it was like nothing  
that had ever come before.

Now, in the new millennium, the  
same brilliant minds have given  
birth once again. Only this time,  
they've gone one step further.

To a new level. A new dimension.

Celebrating one perfect time,  
two perfect places...

Celebrating  
the future of fitness



THE SPORTS CLUB/LA  
NEW YORK

ROCKEFELLER CENTER

45 ROCKEFELLER PLAZA NEW YORK, NY 10111 (212) 218 8600

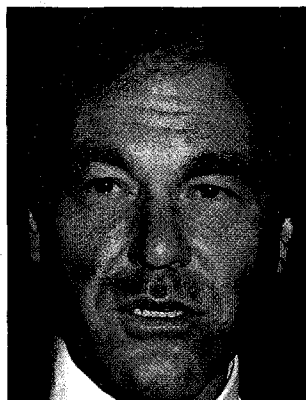
UPPER EAST SIDE

330 E. 61ST STREET NEW YORK, NY 10021 (212) 355 5100

THE FINEST SPORTS AND FITNESS COMPLEX IN THE WORLD



# INTELLIGENCER



**Oliver Stone:**  
Conspiracy theory

## DID ABC TALK TOO SOON?

Television sources say that ABC has canceled its plans to run a story on underage fashion models based on a much-publicized BBC documentary. The move came after ABC learned of this month's *Talk* magazine story questioning the veracity of British "reality" shows, and of the modeling exposé in particular. ABC won the rights to the BBC's film—which skewered Elite models executive **Gerald Marie** for his reported penchant for trysts with underage models—after

a heated U.S. bidding war. But sources say that after ABC senior producer **Ira Rosen** got a look at the *Talk* piece, the network's program was shelved. Media insiders note that while ABC claims to have had no signed contract, the BBC was stunned by ABC's sudden defection, believing they had a "handshake deal." "They're fuming," says one veteran newsman. BBC spokesperson **Diane Santall** would say only a terse "To our knowledge, ABC is not running the piece."

## MICK JAGGER: NO JERRYATRIC

Will the year 2000 bring sympathy for that bed-hopping devil **Mick Jagger**? Ex-wife **Jerry Hall**, who was recently in a fury over the birth of Brazilian model **Luciana Morad**'s son, **Lucas Jagger**, and Mick's pursuit of model-actress-musician **Milla Jovovich**, forgave the lippy Lothario enough to agree to go away with him for New Year's. Hall and Jagger jetted with their kids to the island of Mustique—which also happens to be the home of Jagger's on-again-off-again flame **Vanessa Neumann**. Though the weekend was slated to be a family affair, Neumann and Jagger

were spotted at the Mustique Company's millennial bash, with Hall nowhere in sight. When the D.J. started playing Stones songs, Jagger hit the dance floor with yet another woman, a tall, sexy blonde who resembled a young Jerry Hall. For good reason—turns out the babe was their daughter **Elizabeth**.



## ANY GIVEN CONSPIRACY?

**Oliver Stone**'s new football film kicked off well at the box office, but the director of *Any Given Sunday* was grumbling about no-shows at the Florida opening, blaming it on—you guessed it—a conspiracy. Hollywood insiders say Miami Dolphins quarterback **Dan Marino** and head coach **Jimmy Johnson**, who both consulted on the movie, were no-shows at the Miami premiere on December 20. An irate Stone was overheard claiming that Marino and Johnson punted because of a National Football League plot against the movie. It seems that the NFL refused to cooperate during the making of the film, concerned about being negatively portrayed, and rejected the director's request to use pro-football clips and trademarks. But Marino insisted through a spokesperson, "I certainly didn't hear from the league one

way or another" about attending the party. Dolphins rep **Harvey Greene** contends Coach Johnson didn't go because it was a game week and "he's got commitments here." But Stone remains suspicious: "Call me a conspiracy nut"—well, *duh*—"but ask the NFL if they put out a memo asking people not to participate. If they say no, they're lying." NFL corporate-communications director **Chris Widmaier** disagrees . . . somewhat. "There isn't a conspiracy," he says. "There were memos that went out to the clubs explicitly outlining our position: 'We are not participating in the film, but if you're going to participate, be aware of what you're getting yourselves involved in.'" Still, Widmaier couldn't resist a little Stone cutting. "How could it be an Oliver Stone movie *without* a good conspiracy?" he quipped.

## 1 TOO MANY CHORES FOR REPORTERS

Journalist **Annika Pergament** has left New York 1 for WCBS, and she probably won't be the last to go. Reporters at the city's all-news cable channel, already feeling stretched to the limit, may be asked to *edit* their pieces when NY1 relocates to Chelsea next year. At a recent meeting with the editorial staff where he described the new space, vice-president and general manager **Steve Paulus** was

asked where the new editing rooms would be. "There may not be editing rooms," he announced, setting off alarm bells that soon brought panicked editors knocking at his door. Paulus now says there will be editing suites and that what he meant to convey was that all reporters will have editing capabilities at their desktop computers. But some don't view reporters' editing as an improvement. "They already have to report, shoot, produce, and write," gripes a station insider. "It will be sink-or-swim for them, and a lot of them will sink." Paulus denies that he'll force anyone to edit. Besides, the NY1 boss says he's heard more grumbling about reporters' using other equipment. "Reporters hate shooting with the camera. Do you want a twenty-pound camera on your shoulder?" No, Steve. That's why we're in print.

Additional reporting by  
Lauren Bass and Suny Sehgal.





Miles that take you further™

The only true boundaries in life are the ones you create. That's why you'll appreciate having the Citibank AAdvantage® card. You'll earn one AAdvantage mile for every dollar you spend.\* And you can redeem your miles with over 25 of the world's top airlines, every major car rental company, and the largest selection of luxurious hotels worldwide. Now that AAdvantage miles may never expire,\*\* there are almost no limits to what you could do. Or where you could go. To apply, and earn 3,000 bonus miles,† call 1-800-FLY-4444.

# Journey

to the ends of the earth.  
Or anywhere else you want to go.

\* Miles are earned on purchases only. The maximum number of AAdvantage miles you can earn with the Citibank AAdvantage card is 60,000 miles per calendar year. Miles are recorded on your Jan.-Dec. billing statements. American Airlines®, AAdvantage Executive Platinum®, AAdvantage Platinum® and AAdvantage Gold® members are excluded from this limit. † Provided that at least once every three years you (i) fly American Airlines, American Eagle® or a partner airline or (ii) have qualifying AAdvantage participant account activity. For complete details, call 1-800-882-8880 or visit [www.aa.com](http://www.aa.com). ‡ Bonus mileage can be earned only by new Citibank AAdvantage cardmembers approved through this offer, which expires 12/31/00. Miles will appear as a bonus on your billing statement after you have made your first card purchase. AAdvantage, AAdvantage Executive Platinum, AAdvantage Platinum and AAdvantage Gold are trademarks of American Airlines, Inc. American Airlines reserves the right to change the AAdvantage program at any time without notice. American Airlines is not responsible for products and services offered by other participating companies. The Citibank AAdvantage card is issued by Citibank (South Dakota), N.A. This offer is not available in Puerto Rico and the U.S. Virgin Islands.  
© 1999 Citibank (South Dakota), N.A.

A member of citigroup

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



# GOTHAM



## Licensed to Ill

*The DMV sends forgetful New Yorkers back to learner's-permit hell.*

**Y**OU ALL HAVE LEARNER'S permits, right?" Donato Pinto asks his class at Sharkey's Auto School in Greenpoint. "You need them to take this class." The students nod their heads. A typical first-day spiel in driver's ed—except Pinto's trainees aren't a bunch of pimple-faced teens intent on denting Mom and Dad's SUV. They're adults. Like the other thousands of New Yorkers each year who forget to renew their licenses, lose them after DWI convictions, neglect to transfer ones from out of state, let their insurance lapse, or get caught drag-racing, tonight's students have reverted to novice-driver status in the DMV's eyes and have been tossed back into the unpleasant and long-forgotten world of learner's permits, manuals, and three-point turns.

Ben White, creative director of the hip-hop Website Platform Network, let his Califor-

nia driver's license expire without swapping it for a New York one. At first the situation didn't look too bad. "I got twenty out of twenty on the learner's-permit test," White boasts. "Of course, the questions were like 'Should you drink and drive?'" Things quickly took a turn for the worse, though. "Once I learned what the process is," he moans, "it was a nightmare." Ultimately, White's mistake cost

him five hours' classroom time, a \$40 course fee, \$41 in registration costs, and the humiliation of proving his parallel-parking skills for the first time since high school.

It's not just out-of-staters who get punished for inattention to deadlines: The DMV is notoriously bad at keeping abreast of nomadic New Yorkers' changing addresses. And once typical automobile-free city dwellers are too old to get carded, they may never glance at their license expiration dates.

State law requires that high-school-age students take their more extensive driver's-ed course at school, so students in classes like this one tend to be adults. But just as in high school, a captive audience,

young or old, brings out the zealot in some people. "Who is responsible for what is happening out there, good or bad?" Pinto asks, clutching a red pointer in one hand and a wireless mouse in the other. "Drivers! And who are the drivers? We are! God made you an individual who can decide for yourself how to act!" Pinto clicks a mouse button and the video monitor to his right fills with the words WHAT IS THE HIGHWAY TRANSPORTATION SYSTEM? in black type—and a Polish translation in red.

"Do we have to pay extra for the Polish lesson?" asks a late-arriving student who's taken a peanut-gallery position in the back of the classroom. Pinto rolls his eyes and says nothing: It's no wonder that, with an outlook so heavy on personal responsibility, he takes a dim view of latecomers. He's already explained that in this heavily Polish corner of Brooklyn, his lack of Slavic skills was once a serious pedagogical impediment—so he got a friend to translate his PowerPoint presentation.

As Pinto moves through his well-honed Roberto Benigni-esque bit, he manages to touch on physics, psychology, ethics, and sociology: "Do you consider dancing a social activity?" he asks with a flourish of the mouse. "What about baseball? Now, how about driving?"

For at least some unlucky souls, there is an alternative to all this. "I suppose," White realizes too late, "I could have just flown back to L.A. and renewed my license there."

ETHAN SMITH



## Campaign-Trail Traffic Report

**Bruce Teitelbaum officially takes campaign helm. Smart, and killer loyal. Not—repeat, not! That's**

**not!—target of Brooklyn D.A. investigation. Just a witness! Got it?!**

**Upstate "tourism" ads featuring Rudy—and paid for by taxpayers—unveiled to universal rebuke. Just about tourism! Got it?!**

**Donna lands soap-opera role. Thought she already had one.**



**She's a New Yorker now! One big question laid to rest. Now watch her get called for jury duty the second week of October.**

**Letterman, Daily News clamor: Time to start talking to the press. Can't wait till that Post editorial-board meeting!**

**Big WashPost story on First Lady's soft-money pursuits. Yeah, everybody does it, but why does it always seem the Clintons do more of it?**





# Diva Las Vegas

*Barbra Streisand welcomes the faithful to her New Year's show. Just don't look at her.*

**T**HE SALON AT THE MGM Grand in Las Vegas is filled on New Year's Eve with women applying glitter to eyes, nails, torsos, and hair. One woman is teasing a young brunette's coif a good six inches out in every direction and lacquering it with

enough spray to finish off the ozone layer. "I don't know what the hell she's doing. She must really want to make a statement," whispers another stylist, who'll be toasting midnight alone. "My boyfriend is a chef in Paris," she explains—meaning the casino with the *faux* Eiffel Tower and Arc de Triomphe.

The MGM employees are abuzz about the alleged memo issued to the hotel by the night's star, Barbra Streisand, commanding staff not to look her in the eye (the bellboys walked into her room backwards). The rumors are reaching the ridiculous: "She's even supposed to have two decoy Barbras walking around," whispers a manicurist. "Do you think we would ever put something like that in a memo?" counters a Streisand spokesman. "Anyone in the business knows that putting something like that in writing would invite coverage."

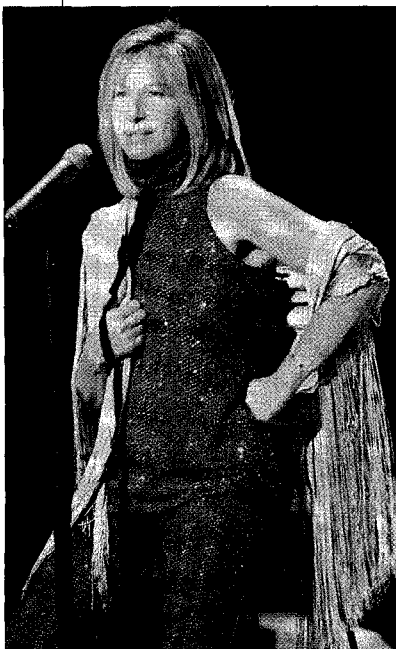
Rushing down the corridor to the show, past a store devoted to Barbra memorabilia—where sales of T-shirts, limited-edition champagne bottles, leather jackets, mugs, and sweatshirts have

reportedly reached half a million—a man is reminiscing to a friend: "I saw Garland before she died, and I had to see Barbra—they say this might be her last show!"

A young man in seven-inch patent-leather stilettos and an ostrich coat stands next to a 12-year-old boy from Wisconsin and his mom, who has shelled out \$5,000 for their tickets. "I couldn't get through on the number, but my son did," she explains. "So I'm here with him at midnight, and my husband is out gambling." "This show changed our lives," says a man with a group of friends he met on a Barbra Website, including the editor of the 'zine *Just Like Buttah*. "And our bankbooks."

"I'm completely in hysterics. I don't have enough Kleenex for the second act," sighs Jimmy, a 25-year-old waiter who spent \$1,500 on his ticket. "He does a great Cher impersonation," says his friend Sean, an employee of Chanel in Las Vegas. "And not a bad Barbra. C'mon, do it." "No, I'm too emotional." "Please?" "Okay. Hello, gorgeous," Jimmy says, lifting his hands to his face and beaming. Another friend joins them, dressed in a purple pantsuit, his thick, shoe-polish-black do brushed back in a large wave. "He does impersonations too," says Sean. Barbra—or Elvis? "No. He's Joan Rivers."

BETH LANDMAN KEIL



BRAND X



## Air Supply

**BRAND:** Oxygen **CAMPAIGN:** Great Reasons **AGENCY:** Mullen **CREATIVE DIRECTOR:** Edward Boches

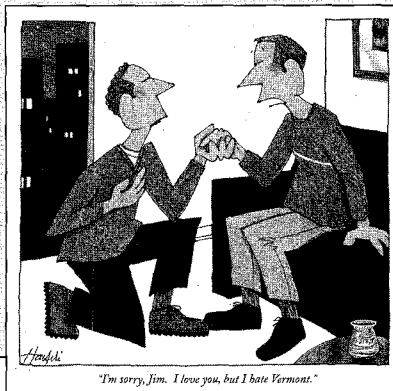
**NO BACK HAIR.** Hey, now *there's* a campaign issue we can all rally round. The race? TV-programming visionary Geraldine Laybourne's bid to trounce the likes of Lifetime and iVillage.com with Oxygen, her new cable/Web network for women. Her campaign team: red-hot Boston-based Mullen, which is building an online banner-ad and outdoor campaign around the tag line **ANOTHER GREAT REASON TO BE A WOMAN**. Writ large—really large—on the sides of buildings in New York and other major media markets, the "hair" line stops you in your tracks. (Other campaign punch lines—**FIRST ON THE LIFEBOATS** and **BABY'S FIRST WORD: MAMA**—are cute but lack the extra frisson supplied by the gross-out factor.) The campaign conveys not a damn thing about Oxygen's content, but that's fine; Laybourne and company are doing what they need to do—building a brand personality, and *fast*, by distancing the network from its humorless competition. Lifetime can have its Prozac-pastel graphics, and iVillage.com can keep its brand-new batch of disappointingly old-school "testimonial" TV spots (delivered, appallingly enough, by actresses); Oxygen, the Mullen campaign hints, has edge. And if you have to come out against *something* before your first show hits the airwaves, why not earnestness—and furry flanks? **SIMON DUMENCO**

## Eustace Tilley, Meet Brad

The *New Yorker* cartoon has been a cultural barometer—for a certain urban set, anyway—since the Roaring Twenties. So what of the sudden spate of frankly gay-themed drawings appearing in the magazine of late? (And we do mean late: Didn't everyone else pick up on the *whole gay thing* five or ten years ago?) Last week, the magazine ran a William Haefeli drawing of two men, one on bended knee, the other saying, "I'm sorry, Jim. I love you, but I hate Vermont." In December, a Marisa Acocella cartoon showed two buff boys in a supermarket, one of them patiently explaining to a little old lady, "No, we are not twins." A few weeks before, Haefeli—this seems to have

become his beat—depicted two guys shopping for beds over the caption "I still say we should get a queen-size mattress—despite all the obvious jokes it will invite among the sales staff." Says cartoon editor Bob Mankoff, "Ten years ago, running any gay cartoon might have seemed radical. But the gay sensibility has become a part of mainstream culture. It would seem almost forced to ignore this entire area." No complaints so far, says Mankoff. And even though there's still a whiff of Brooks Brothers orthodoxy at *The New Yorker*, he hasn't had to turn down any of Haefeli's ideas. "He's a paragon of taste," says Mankoff. "As I hope we are."

CHRISTOPHER BONANOS



"I'm sorry, Jim. I love you, but I hate Vermont."

Photographs: left, Alberto Tolot; right, courtesy of Defurio Photography. Cartoon by William Haefeli/*The New Yorker* Collection 2000/cartoonbank.com.

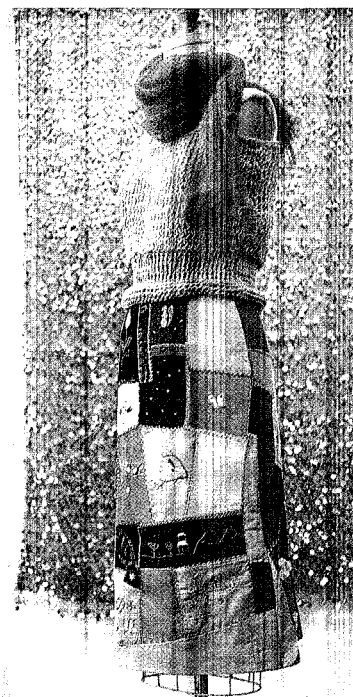


# GOTHAMSTYLE

## The Request Line

The battle to prevent a cherished—and costly—costume from being knocked off by the Gap or Club Monaco has a new war room at Lucy Barnes's meatpacking-district boutique (422 West 15th Street; 212-647-0149). For \$1,200, the arts-and-crafts-inspired designer will construct a patchwork A-line skirt with a customer's favorite items (pictures of, say, animals or trees in preferred colors) embroidered and sewn into the different fabric swatches. The process, reminiscent of quilting, takes longer (approximately two weeks) than monogramming your bath towels, but the finished product is certainly more picturesque. Toni Anderson, the store manager, explains that "we want it to be very personal—maybe a lucky number or a horseshoe. But we don't want your old cell-block number." Or your cell-phone number, for that matter.

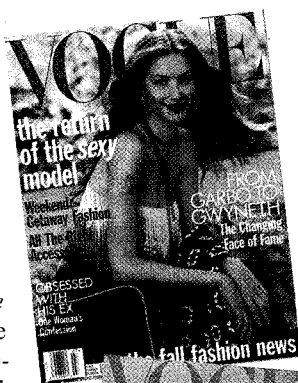
MAURA EGAN



## One Layer at a Time

Since there's a twelve-step program for nearly every other breed of addict, it makes sense that beauty junkies can now find their salvation, too. Georgette Klinger offers a new Virtual Perfection Facial in twelve steps—and in 75 minutes (\$125; 501 Madison Avenue; 212-838-3200). But this program relies less on restraint and discipline than any of its one-day-at-a-time peers. The road to epidermal recovery is paved instead with indulgences such as an aromatic steam treatment, an application of two masks, a touch of alpha- and beta-hydroxy-acid lotion, and a fifteen-minute massage with green-tea cream. And while abstinence is not mentioned as part of the program, do-it-yourself pimple picking is, of course, sternly discouraged.

DANY LEVY



## A Model Formula

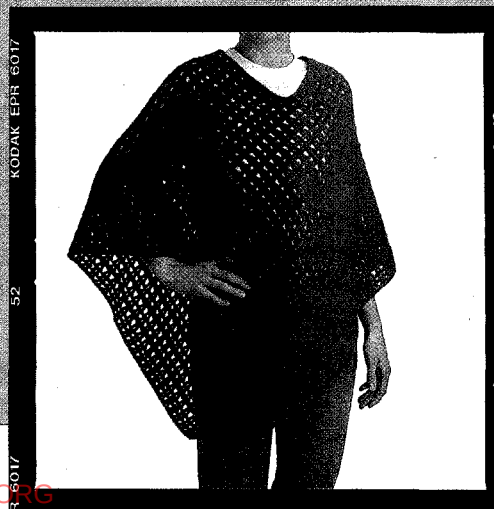
The model-booker for *Vogue* magazine has apparently gone south this winter. The first appearance of the suddenly ubiquitous Brazilian Gisele Bündchen on *Vogue*'s cover, in July, marked what the editors termed the "Return of the Curve." But then the bodacious-bodied 19-year-old appeared on back-to-back-to-back covers of the November, December, and January issues of the magazine, earning a solo spotlight in December (the other covers were shared) after being named the VH1/*Vogue* Model of the Year. A *Vogue* spokesperson defends the recent obsession with the glamazon: "It's not uncommon for us to feature a model on the cover more than once a year. Claudia Schiffer was on it four times in 1992."

M.E.

## FIFTEEN MINUTES . . .

As all things colorful and crocheted were embraced by designers this fall, the poncho was preemptively pronounced the season's most wanted wrap. Stella McCartney offered a bright-orange-and-red knit number for Chloe's fall collection, while Anna Sui's models swaggered down the runway in her rainbow-colored fringed capes. And when Sarah Jessica Parker paraded around on *Sex and the City* in her Peruvian-inspired piece, it confirmed that the woolly wrap was decidedly more stylish than your great-aunt's afghan. Alas, now that a red crocheted poncho (\$19.99) has gone up in the window of Strawberry, the folk-art favorite suddenly looks like this winter's shrug.

M.E.





# The Roadrunners

*Why are Liddy Dole, George Pataki, and Bill Richardson sending out 'veep, veep' vibes for a job FDR's No. 2 compared unfavorably to a bucket of warm spit?*

**E**LIZABETH DOLE MAY GO DOWN in history as the woman who made American car manufacturers put those rear-dash-board brake lights on their products, but in my mind, she'll be forever linked to the Secret Service. It was Tuesday afternoon of the week of the 1996 Republican Convention in San Diego, I believe, when GOP functionaries, sensing the enervated what-are-we-doing-here mood of the assembled press, promised that a "major surprise" would unveil itself on the convention floor that night. This led to Sid Blumenthal, then with *The New Yorker*, turning to me in a hotel-lobby bar and rendering a harmless joke about Bob Dole's mortality, which was overheard by a humorless alternate Buchanan delegate from Alaska, which in turn led to Blumenthal's being detained by said Secret Service and my being questioned by same. The gendarmes got the spirit of the joke, and we were all quickly released on our own reputations. Christopher Hitchens fetched Blumenthal a remedial gin and tonic. Different times.

Anyway, the "major surprise" turned out to be Liddy's taking to the floor with a handheld mike and delivering her "Oprah" speech, which didn't exactly live up to the billing. She never did, really, which is why her presidential candidacy was measured in weeks and why even her husband didn't seem to support her; but there she was again last week, up in New Hampshire, endorsing George W.

No one in the Dole or Bush camps would say as much, of course, but that endorsement marked the beginning of the *other* campaign—for vice-president. And Dole's was not the only pitch along these lines last week. The *Times* editorial page, at least, saw in Governor George Pataki's emphasis on education policy in his State of the State address a "semaphore signal" to Bush "to consider Mr. Pataki as a running mate." On the

Democratic side, it is said in Washington that the vice-presidential slot is the object of desire of Bill Richardson, the former congressman, current Energy secretary, and erstwhile offerer of a job to Monica Lewinsky, who turned it down. Richardson, if the New York rumor mill has any credibility, may find competition in Andrew Cuomo.

Why is all this worth remarking on

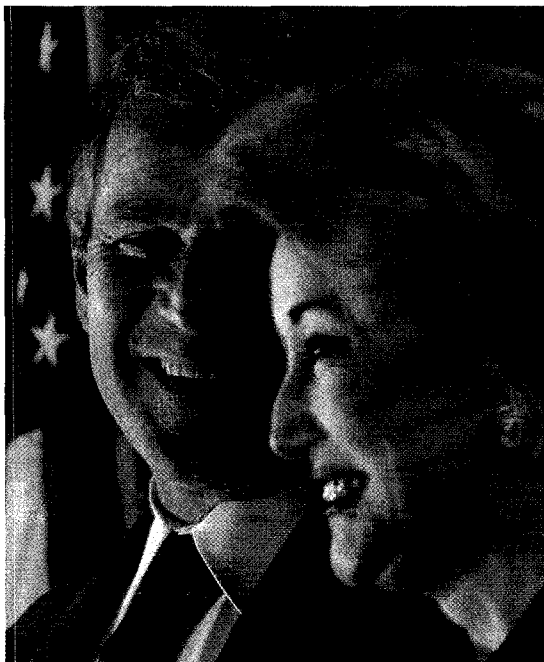
that a presidential nominee has taken as his vice-president "a leader of the defeated faction in the party, as an attempt to show unity." And this is the basic reason, he notes, that presidents and vice-presidents have never worked well together. "Think of Coolidge and [Charles] Dawes," Schlesinger says. "Coolidge represented the business-based, Eastern wing of the party, while Dawes was a representative of the agricultural, Midwestern interests. They hated each other."

This was SOP until Bill Clinton came along and chose Gore. Clinton had weighed, ironically enough, the possibility of Bill Bradley; invited him to Little Rock for an interview, which the then-senator declined. Imagine how different the present Democratic contest would be, with the same two candidates, if Bradley had been the insider and Gore the outsider! But Clinton ordained the present by choosing Gore, not from another part of the county or another wing of the party or a large, electorally important state, but someone just like him: "He chose Clinton-squared," in the words of one GOP operative.

Thus was the mold smashed. Now anything's possible; the thing these days is to be unconventional. The choice has to surprise people, either because the choice is so like the nominee that

it wins points for being counterintuitive or so utterly unlike the nominee that it comes across as daring, even weird, almost. Wouldn't it be interesting if it was the Republican Party, and not the Democratic Party, that went with a woman? Or an African-American (Colin Powell, still every Republican's favorite choice)?

NONE OF THESE CALCULATIONS HELPS POOR New York very much. Our time as a major player in these sweepstakes may have come and gone. The Big State theory of vice-presidential politics seems all but over—indeed, the most striking thing about early veep talk is that practically



Will W make Dole the first female GOP vice-presidential candidate?

now? Because each pairing—Dole against Pataki; Richardson against Cuomo; and, clearly, other candidates in both parties—highlights the transformation of the vice-presidency, and of national electoral strategy in general, from a game of hardball politics to a contest over image, which is no longer so concerned with traditional ticket-balancing or regional parity but is almost entirely about what kind of package the two standard-bearers make together in Zeitgeist terms. How they embody the new century, or look tossing a football.

In the modern era, says Arthur Schlesinger Jr., it's usually been the case



no Californian is on any list, with the exception of Dianne Feinstein, whose name people throw into the mix mostly because they feel obliged to mention *someone* from California.

And besides, there are surprises, and there are surprises. If the Bush people start to take a close look at Pataki—who's been thinking vice-presidency for a couple of years now—they'll surely read the clips about Yung Soo Yoo, the Korean-American businessman and Pataki fundraiser indicted last month for promising favorable parole rulings to three Korean families who had sons in the state prison system if only they'd contribute to the Pataki campaign. They did, and one family's son was indeed paroled. There's no evidence that Pataki had any knowledge of this, and it should be noted that the families' contributions were returned. But none of this explains why Mr. Yoo was on Pataki's transition team, even though he'd been convicted of fraud in the eighties. There will be questions.

*"The Big State theory of vice-presidential politics seems all but over—indeed, the most striking thing about early veep talk is that practically no Californian is on any list."*

But Pataki shouldn't want the job. Nor should Dole or Richardson or any of them. It's mostly a bane, as Gore demonstrates daily, and it was never supposed to matter much anyway. The fault, say Schlesinger and fellow historian Henry Graff, lies with John Tyler, who instituted a virtual coup d'état when William Henry Harrison died. "John Quincy Adams derisively called Tyler acting president," Graff says. "But Tyler said, 'Screw you, I'm here.'" Schlesinger has gone so far, in his *The Cycles of American History*, to call for the office's elimination. Secretaries of State could go to funerals; a cabinet officer could run the country until a special election; we'd just have to find someone to break ties in the Senate. And someone with whom the presidential candidate could toss a football. ■

E-mail: [tomasky@aol.com](mailto:tomasky@aol.com)

TAX

STARTS TODAY

TAX

NO TAX\*

No limits.

Spend as much as you like.

STOREWIDE  
SALE

Every item. Every Department.  
Including shoes.

SAVE UP TO  
50%

(on selected merchandise)

m o e  
GINSBURG

MENSWEAR  
162 FIFTH AVE.

Open 9:30 AM-7 PM, Thursday until 8 PM. Sat & Sun until 7 PM. (212)242-3482

\*Moe Ginsburg deducts 8.25% from purchase.  
Intermediate markdowns may have been taken.

Expert alterations tax-free



# Mr. Shawn's Lost Tribe

*The language and rituals and customs of the old 'New Yorker' are fast being forgotten.*

*Renata Adler, with her first book in fifteen years, is the Last of the Mobicans.*

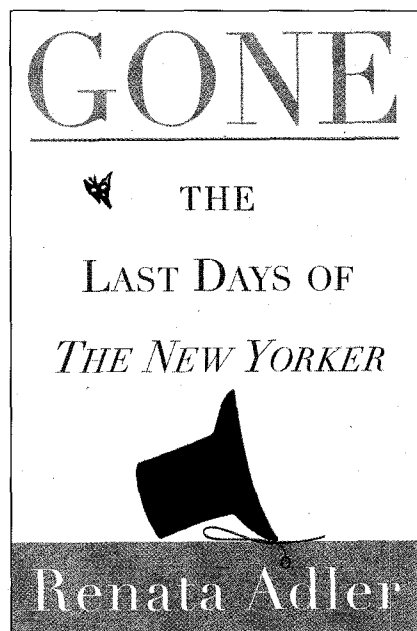
THERE IS A POINT IN RENATA Adler's new book, *Gone: The Last Days of The New Yorker*, where she talks about being in possession—"because the world is in some ways so small and life is so complicated"—of the wedding ring given by Edmund Wilson to Mary McCarthy (inscribed MM EW). She also tells of going to California to become engaged, in fact leaving *The New Yorker* with William Shawn's blessing—"You only become engaged once in your life." What she does not say is that it was Wilson's and McCarthy's son to whom she was engaged.

Now, it is quite possible that she told me this off the record—although I do not think so. But she goes on and off the record in mid-sentence or mid-thought so often that it is awfully difficult to keep a precise accounting of what is being said in what context, on the record or off the record, friend to friend (although we have just become friends), or in some further more difficult category that seems subject to my own judgment and discretion. Indeed, a week or so after we first meet, she is asking my advice about *The New York Times Magazine*, which wants to do a profile of her. The problem is . . . and she begins to outline aspects of her life that she does not want the *Times* to discuss, until I remember my own job.

In a sense, I think, she is not so much hiding as she is editing—you can see this approach in her own work, weird crypticness versus great lucidity; what is held back versus what is starkly exposed. It is *New Yorker* writing. Her shyness and reclusiveness and evident media discomfort is from the *New Yorker* stylebook, too (she writes of "an aversion to personal publicity for editors and writers" at *The New Yorker*). It is great *New Yorker* affect—a particular Mr. Shawn affect—shunning the finality and vulgarity of public utterances while you tell all on the telephone or at the dinner table. And, of course, there are also the myriad other complexities and doubts and contradictions and fears and second thoughts that go with being a *New York-*

*er* writer of the old school that I find her drawing me, not unpleasurably, into.

WHEN I CAME TO NEW YORK IN THE EARLY seventies, Adler was the young writer everybody talked about. She was *The New Yorker's* "It" girl. A sort of brainy Candace Bushnell, a bohemian Mia Farrow-ish Platonic ideal. Richard Avedon photographed her. She was a wildly sought-after dinner-party guest.



She'd been hired at *The New Yorker* right out of school and was said to be Mr. Shawn's favorite (indeed, to do much at *The New Yorker* as a woman, you needed to be Mr. Shawn's favorite). She reported from Vietnam, from Selma, from the Middle East. Still in her twenties, she became the film critic for the *New York Times*, replacing the *ancien régime* critic Bosley Crowther, just at the moment when film became the most serious of intellectual, artistic, and political pursuits. (A Hollywood studio took a newspaper ad denouncing her cutting reviews; Strom Thurmond attacked her on the Senate floor for her review of John Wayne's *The Green Berets*). Then, fourteen months later, she

quit. Quitting the *Times* made her seem even more writerly, intellectual, fierce. She went back to *The New Yorker* (she had never quite left—a common condition among *New Yorker* writers trying to strike out on their own; Mr. Shawn held your office for you).

Mr. Shawn sent her to report on the civil war in Biafra. Then she went to Washington. The House Watergate committee hired her, more or less secretly, to write committee chairman Peter Rodino's words—to keep Rodino, a famous idiot, from looking like an idiot (her role was kept secret from Rodino himself). She wrote her first novel, *Speedboat*, which, arguably, invented the genre of urban-chic minimalist angst. Then she up and went to Yale Law School, in restless pursuit of . . . something. There was another novel, *Pitch Dark*, an autobiographical tale—about a young woman running from her relationship with a married man—that came tantalizingly close (but no cigar) to revealing the details of her life among the powerful and influential, which landed her on the cover of this magazine; then came her book *Reckless Disregard*, about the big twin libel lawsuits of the early eighties, Westmoreland suing CBS, Sharon suing *Time*; and then, practically speaking, nothing.

In the late eighties, living in Connecticut, she became a single mother adopting a baby, but wrote nothing—or published almost nothing. It was a very *New Yorker* way of writing (or not writing), to burn with the greatest intensity and then to stop. "The ethic of silence," Adler calls it. "There began to be the feeling," she says, "that it was vulgar, perhaps morally wrong to write." You let the months between pieces run into years. Or you wrote, and Mr. Shawn bought your work and just didn't publish it; or you wrote, and Mr. Shawn gently suggested that you might think it through a little more. Indeed, you stopped publishing in part because Mr. Shawn was so ambivalent about so many things—including publishing—and you didn't want to make life more difficult for him. (Adler recounts a conversation with



J. D. Salinger, who attributed his reluctance to publish to a reluctance to submit writing about sex to Mr. Shawn, who would have found it distasteful. "A doctrinal circle of pure inhibition seemed to have closed," writes Adler.)

Still, of course, even not publishing you were a *New Yorker* writer, perhaps even more so. You were a member of the most elite club of writers in America. At your desk at *The New Yorker's* offices on West 43rd Street, you occupied the real estate that every writer wanted to occupy (weird real estate at that; at every point where writers and editors might congregate, Adler describes, Mr. Shawn would erect more offices, so staff members could only pass single-file). Every other writer in America had to sell out in some way, but not *New Yorker* writers, who were paid, closeted, protected, and encouraged to think pure *New Yorker*-ish thoughts. You just had no voice (even if you did publish, in all but the rarest cases, *New Yorker* writers tended to end up having *New Yorker*-writer voices).

And then, suddenly, when the Newhouse family bought the magazine from the Fleischmann family, you had not only no voice but no *New Yorker*. Or not *THE New Yorker*, Mr. Shawn's *New Yorker*.



ADLER'S BOOK, BREAKING her fifteen-year silence, follows Lillian Ross's memoir, *Here but Not Here*, a gauzy account of her *New Yorker* career and her 40 years as Mr. Shawn's shadow wife, and Ved Mehta's equally romantic account of his 28 years of working with Mr. Shawn, his editor-mentor-father figure. Ben Yagoda's *About Town: The New Yorker and the World It Made*, a history of the magazine based on its archives, and John Seabrook's *Nobrow*, a wicked deconstruction of the Tina Brown era, appear next month, in time for the magazine's seventy-fifth anniversary.

It is hard to write a book about your own office, which all of these books, except for Yagoda's (and he wishes it had

been his office), are—or hard to write a book about your own office and have other people care. Over the years, though, readers seem to have developed a vicarious relationship with *The New Yorker* not only as a magazine and cultural force but as a specific place—an interesting, eccentric, and charmed way of life. All of these books, then, are, wittingly or unwittingly, revisionist accounts. Adler says of the Ross and Mehta memoirs that even though they

Perhaps the biggest revision, though, judging from the reception of the Ross and Mehta memoirs, is the evidence that very few people—save for other *New Yorker* alums fighting for the last word, and the media community, which has smelled blood in the water—are very interested anymore in life at *The New Yorker*, old or new.

When I checked just before Christmas, a little more than a year after the publication of Ross's heavily publicized book,

Amazon listed it as out of stock and declined to take orders. (It currently lists it on back order without a reprint date.) The book's editor, Kate Medina, at Random House, seemed pointedly not to return calls (and I made many) about the book. The book's disappearance seemed so extreme that I thought perhaps it had fallen victim to the ongoing internecine wars over the memory of *The New Yorker*.

"Has there been a lawsuit?" I asked a Random House publicity person.

"No, the book just did poorly."

"But I can't even order it."

"We don't have any available. We took a lot of returns."

"Well, where are the returns?"

"Pulped."

"Pulped?"

"Gone. Pulped. Period."

It seemed to give him pleasure to say *pulped*.

It is not hard to see why Ross's book, or any of these books, might not find a wide audience. In *Nobrow*, Seabrook argues that *The New Yorker's* identity got lost in the blurring of highbrow and lowbrow culture (i.e., pop culture subsumed those distinctions, hence *The New Yorker's* lost its claim as the arbiter of middle-high culture, is roughly his argument). But there is, really, a much broader and more visceral generational disconnect. *The New Yorker* has aged quickly and badly. Reminiscences of the old *New Yorker* seem not only quaint but vaguely ridiculous or even farcical—from Mr. Shawn's comically obtuse marital ar-

both set out to venerate Mr. Shawn, they end up making him look like a naïf and a fool; likewise, that is something of the effect of her book, too—in the land of the passive, the most passive is king. Even the Yagoda book, based as it is on archives of the magazine that were jettisoned (and, Adler claims, grievously mishandled and, in many aspects, destroyed) when the magazine moved under the Robert Gottlieb regime into new offices, suggests a lost world. Finally, the Seabrook account makes it clear that *The New Yorker* under Brown became another type of enterprise from the one that so many people for so long had dreamed of being a part of.



rangements (real or imagined) to Mr. Shawn's dining several nights a week at La Caravelle to Mr. Shawn's Swaine Adeney Brigg umbrellas to Mr. Shawn's institutionalized daughter who can't be mentioned to money matters that can't be discussed to upsetting words that can't be used to the relentless gentility of life lived exclusively on the East Side. It is not only the magazine but that world that is *gone*.

I mean, yikes.

Mr. Shawn—finally, you want to scream at this *Mr. Shawn* business. Why can't they give it up? He is—and I'm picking this up from books that praise him—phobic, fetishistic, passive, depressed, manipulative, controlling. And spooky. Didn't anyone notice? Or is this another time-warp thing—before we had emotional insight? Anyway, judging by these books, it seems clear: At the office, Shawn was a weak father of weak children. Adler rather chillingly points out that, in fact, the writers who did well, who got published, who held their own in *The New Yorker's* no-exit editing process, were not the good children but the un-*New Yorker*-like ones who stood up for themselves (writers with a "forceful disposition," she calls them).

It is an eerie thing about Adler's book that she begins it as a defense of Shawn, and then you watch as that defense dissolves. The portrait is of a man who compelled many people's affection, trust, and deep admiration, but who, on the facts, was a weirdo who may have systematically undermined the people he most supported. And finally, in Adler's telling, there is the inescapable conclusion that *The New Yorker* was sold—lost—precisely because Shawn was too innocent or precious or self-destructive or, well, gone, to grasp the most fundamental notions about who owns what.

AND YET WHAT I AM DRAWN TO ABOUT Adler is a mystique that is quite clearly *New Yorker* mystique. I can't decide if she is a victim of *The New Yorker* or the kind of writer only made possible by *The New Yorker*. Not unself-consciously, I start to think of meeting Adler—lunch on the East Side, frequent phone calls, very small but very interesting revelations, the girlish braid down her back—as a *New Yorker* story. The particularly *New Yorker*-ish part of the story is that she and all the others who were part of *The New Yorker's* accomplishments and dysfunctions are so obviously homeless now.

"I never would have been able to work without *The New Yorker*," Adler says, not to defend it but to describe a level of dependency.

I say, reasonably, "That seems untrue. Look at everything else you've done—the *Times*, the Watergate committee, novels, law school." What's more, she has never seemed to shy away from stepping into large controversies (she famously demolished her colleague Pauline Kael in an essay in *The New York Review of Books*; she makes a frontal attack on *The New Yorker's* Adam Gopnik in *Gone*).

Obviously, though, she doesn't believe in her worldly skills. She has no commercial confidence.

But again, I am thinking of this as simple skill transference—you take your talents to another buyer—which clearly misses the point about *The New*

*"Finally, you want to scream. Why can't they give it up? Mr. Shawn is—and I'm picking this up from books that praise him—phobic, fetishistic, passive, depressed, manipulative, controlling. And spooky. Didn't anyone notice?"*

*Yorker*. It did not exist in the business world, or did not exist for the people who worked there in any ordinary business context.

Indeed, there is a sense from each of these books that *The New Yorker* had a special business exemption (it was once officially exempted from certain pension rules because of the intercession of Daniel Patrick Moynihan, a *New Yorker* writer as well as a United States senator). Each book repeatedly states the fact that *The New Yorker* made money right up until the Newhouses took over as proof of the old *New Yorker's* special qualities rather than as a reflection of the last moment before the market for upscale advertising became increasingly competitive (in other words, the Fleischmanns sold at the top of the market, suckering the Newhouses into a less-than-brilliant deal).

"I've always wondered: How did you people at *The New Yorker* actually make

a living?" (It seems, in fact, a little vulgar to bring up the subject—if you had to ask, you'd never have worked at *The New Yorker*.)

Her eyes open wide. "I don't know," she says with sudden intense interest, seeming to look to me for the answer.

"I mean," I press, "there's often months and years between pieces for lots of *New Yorker* writers—what was the economic basis here?"

"I sometimes have thought," she considers, "that Mr. Shawn must have paid people differently, depending on whether they needed it or not. Do you think that's possible? There were writers, of course, who had private incomes."

Private incomes—sheesh!

"Do you have a private income?"

"A very small one."

"Something else I'm dying to ask: How is it that you know so many people? Powerful, connected, rich, influential people?" From the playwright S. N. Behrman, who introduced her to Mr. Shawn, to Edmund Wilson, who was her teacher (and whose son, Reuel Kimball Wilson, she was engaged to) to John Doar, who brought her to Washington, to Arthur Gelb, who brought her to the *Times*, to Brooke Astor and Jackie Onassis to Richard Avedon constantly taking her picture to other names she asks me not to mention, she seems to have known everyone (who was anyone). And yet, she is the least likely social climber you might imagine (and I know something about social climbers).

I am trying to conjure a world in which being a good writer makes you a must-have dinner guest. I am trying to rationalize too the odd or ironic way in which *The New Yorker*, once comfortable with the rich and powerful (*New Yorker* people were automatically let into that class), became, in its ensuing incarnation, awestruck by the rich and powerful—of course, a different sort of rich and powerful.

"That is a good question. I would have to think about it. Can we put it aside and come back to it?"

If *The New Yorker* is gone, is that good or bad? I finally ask her. What has replaced it, Adler argues, is mostly bad, and what isn't bad is different enough to be another magazine and enterprise altogether. But whether the end itself is good or bad, or perhaps inevitable or natural, is another question.

Which we will take up when she comes to dinner.

E-mail: michael@burnrate.com



Before planning your big event, come to ours

NEW YORK PRESENTS

# City Weddings

## THE BIG EVENT

Consultations, bridal fashion previews, honeymoon destinations, sampling, prizes, cocktails, hors d'oeuvres, and everything you need for the perfect wedding—except the groom.

Thursday, February 17  
6-8 p.m.

The New York Palace  
455 Madison Avenue  
(between 50th and 51st sts.)  
second level

Tickets are \$25 in advance and \$30 at the door. Space is limited. To register, please send a check payable to New York Magazine:

NEW YORK Magazine  
The Big Event  
c/o Creative Services  
444 Madison Avenue  
New York, NY 10022

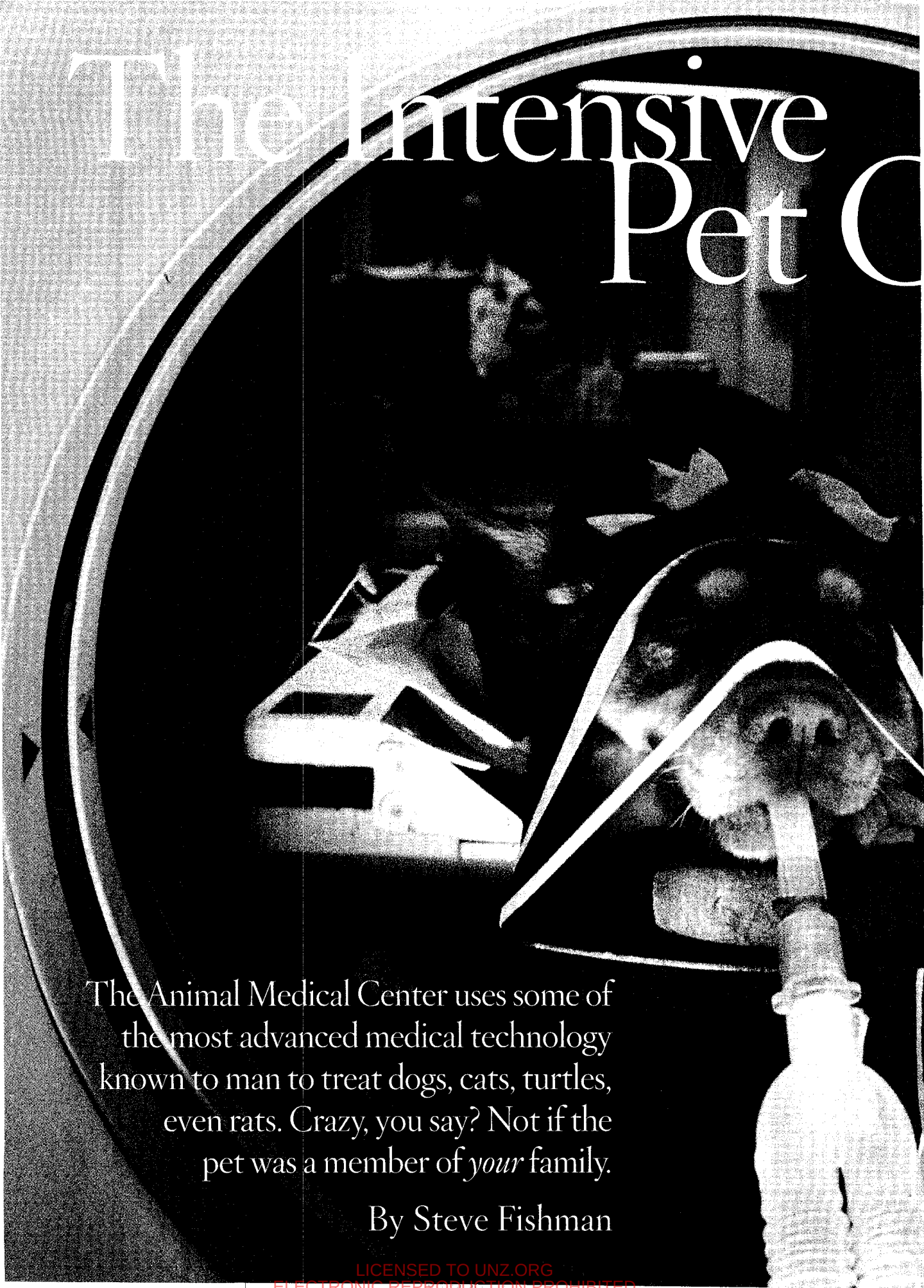
Tickets for checks received after February 10 will be held at the door.

NEW YORK  
*Palace*





# The Intensive Pet C



The Animal Medical Center uses some of the most advanced medical technology known to man to treat dogs, cats, turtles, even rats. Crazy, you say? Not if the pet was a member of *your* family.

By Steve Fishman





are

---

DR. THOMAS DONNELLY, A LEADER IN HIS field, pokes his head into the waiting room and searches for Miss Cintron. Around the Animal Medical Center, she is sometimes affectionately called the Rat Lady, a distinction she hardly thinks she deserves. After all, she has only Junior, her black rat, and Tony, a brown one, plus two champagne-colored rats. One person she knows through her rat club has close to 100.

- Miss Cintron arrived a bit early this morning, as she often does. She doesn't mind a little wait for Dr. Donnelly, who's taken care of her rats for years. She takes a chair in the easy-to-clean room with the cats and dogs of every variety, long-haired breeds ill-suited to the local climate—a panting Alaskan husky is there one day—as well as mutts. Dog and cat owners chat amiably, sharing secrets. “I give her sushi,” one woman confides. Occasionally, Mrs. Vincent Astor, who's lent her name and energies to the hospital's constant fund-raising, accompanies, in her gloves and hat, Boysy and Girlsy, her quick-footed dachshunds. Dr. Donnelly's other clients—hedgehogs, guinea pigs, chinchillas, rabbits—arrive in small cages. Bernie Goetz, who once shot four kids on the subway, brings in wounded squirrels and pays to have them treated. Toucans stake out a shoulder, and sometimes a couple of mallards stand, each on its own chair, honking at what must seem an unruly flock.

Photographed by Max Aguilera-Hellweg

---



Miss Cintron sometimes visits the hospital three or four times a month, lugging her rats in plastic containers inside D'Agostino bags. "To me, they're all my little children, as meaningful, as important to me as a person," she says, though 18-month-old Junior—she calls him Juni sometimes—may be her favorite. Dr. Donnelly has been especially diligent in tracking Junior's health problems. "He's my king," she says as the vet escorts her to one of the two dozen examining rooms.

PEOPLE IN NEW YORK WILL DO ANYTHING FOR their pets—it's a corollary of apartment life in Manhattan, where a terrier or a Siamese (or ferret or iguana or toucan or turtle or snake—or, yes, rat) can be a shield against big-city loneliness. So it stands to reason that New York's animals would have their own state-of-the-art care center, right on

**I**N THE EXAMINING ROOM, A BOXY SPACE with jars of Q-Tips and cotton balls, Miss Cintron—her name is Raquel, but Dr. Donnelly has an old-fashioned bent—moves methodically through her concerns, ticking them off her list, her nose pressed close, since she's nearsighted. Today she is mostly worried about Junior. He is, as Dr. Donnelly explains, a fascinating rat; his medical problems are unending and often difficult to diagnose. Miss Cintron had noticed that he occasionally had blood in his urine. It wasn't life-threatening—and that's a life of perhaps two years—but still, Miss Cintron wanted to know the cause. So Junior had undergone three cystocenteses, an intravenous paleogram, special blood work—and nothing showed up. Then he'd had skin problems, and a form of pneumonia. He's got a medical file two inches thick.

**"Chemo in animals is a lot less toxic than in humans. Only 15 percent experience really bad side effects, like nausea or lack of appetite or loss of whiskers."**

hospital row, just south of Mt. Sinai and New York Hospital on East 62nd Street. In a sense, the Animal Medical Center is a children's-book world, a charmed circle; here, animals are cared for as if they were people. Injured pets are wheeled in on stretchers, past plaques honoring hospital benefactors and into the purposeful turmoil of orderlies, technicians, and coolly efficient doctors in white coats, stethoscopes hooked around necks. Does your cat have a brain tumor? The Animal Medical Center offers brains surgery. Cavities? There's a dentist. You say your snake isn't eating? Perhaps an X-ray is in order.

Today Junior's feet are her first concern—one of them has broken out in ugly blisters. Miss Cintron, 56, has strong, handsome features and a taut iron-colored braid, and as she talks she extends a lithe arm that Junior, plump and Twinkie-like, runs along on his pink, skittering feet, including the blistered one. He balances on her shoulder, nuzzles her neck. Junior's long, hairless tail hangs briefly down her back, next to Miss Cintron's long braid. She'd tried putting Junior on a diet. He's a little chubby, and that might be part of the problem. Miss Cintron, a senior research technician at NYU School of Medicine, feeds Junior three times a day. "Otherwise, he gets irritable," she confides, though she's trying to feed him less at each meal.

As Dr. Donnelly considers the matter, his nose begins to itch. He's allergic to rats—to most animals, actually—and he's taken a precautionary corticosteroid and antihistamine. (He carries an emergency needle with him in case he goes into anaphylactic shock.) He wears plastic gloves, but still he's affected.

"I think he needs to do a soaking," says Dr. Donnelly, ignoring his allergy.

"I could try," says Miss Cintron, momentarily unsure.

"Epsom salts, Miss Cintron," explains Dr. Donnelly, though he wants to double-check and makes a note to himself—he's a bit forgetful.

AMC IS ONE OF A HANDFUL OF ELITE ANIMAL hospitals in the country and the largest private one. Reminders of the nature of the clientele are continuous—"Cat loose!" you'll hear as a feline breaks for freedom, or a dog will lift a proprietary leg against a wall—and yet the institution takes most of its cues from high-powered human medicine. Inside the Elmer Holmes Bobst-endowed door—he's the same donor who paid for NYU's red-clay library on Washington Square—there's a list of over 80 vets in 28 specialties. "Here we don't ever say, 'We don't do that,' or 'We don't have the equipment,'" explains Dr. John Broussard, an endoscopist who spent a few dull, financially rewarding years in private practice. These days, under videoscopic guidance, Broussard winds a tube into animals' bellies, snatching back the many things they manage to swallow. Recently, a dog showed up having ingested two condoms, though the owner admitted to only one at first. And one day, Dr. Andrew Obstler was running around with Wimpy in his arms. Wimpy was a dopey-looking beagle who had jumped out of a moving car, mauling his leg; and as if that weren't enough, while he lay on the street, he'd gobbled a bottle cap.

In any given week at AMC, a vet might see dozens of cases. "The pace is insane, says Obstler (and he should know from insane, having worked as a Wall Street oil trader before deciding to become a vet). For interns like Obstler, shifts are sometimes sixteen hours, and a veterinary machismo prevails. "You want to see all the big, heavy stuff," is how one resident puts it. "The stuff other vets don't see."

For instance, there was Pugsly, a licking, almost grinning pug from Queens who'd been banging his recessed nose into telephone poles until Dr. Alexandra van der Woerd, a veterinary ophthalmologist, microsurgically removed his cataracts. (She'd worked on ferrets, birds, and even, once, a snake.) "Now," says his pleased owner, "he goes right for the Cheerios he drops on the floor at breakfast."

Then there was the Wheaten terrier who took a limo in from Philadelphia and got hooked to a kidney-dialysis machine (a human one) in a room endowed in the memory of a dog named Bear. Soon the same nephrology department will be transplanting kidneys, using

**EYE VAY!** Left, intern Mary Wallace and an anesthesiologist examine a pug with an eye ulcer. Opposite, Dr. Shaw (a.k.a. Miss Exotica) holding a ferret with a metabolic disorder.









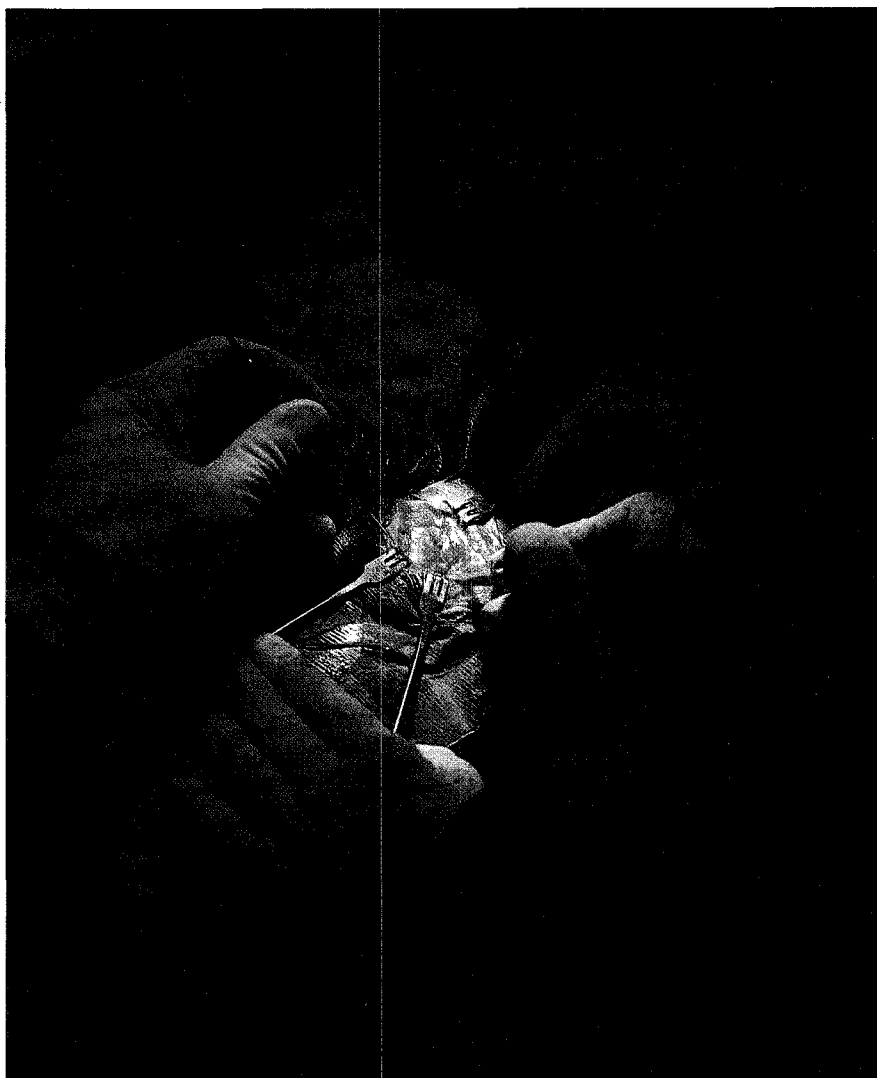
stray cats as donors. (Cats can live with one kidney, so owners whose cats get a kidney go home with two cats—the hospital requires that they adopt the donor.)

There was also a red-eared slider turtle named Gigi, a boy, though the owners didn't know—motionless on a towel, a syringe of anesthesia taped to its shell, about to have an oral mass explored. (The turtle will awake from the anesthesia gently flapping its legs as if trying to swim away.) Or a high-rise kitty might come in for repairs—they've seen cats survive falls of 40 floors. The ICU might have an older cat with a shot bladder in whom vets installed what amounted to a faucet. The owners have to open it three times a day.

Dr. Sean Aiken, once a traveling surgeon, now replaces arthritic hips with shiny steel ball-and-socket joints. He fixes torn knee ligaments—the same anterior-cruciate-ligament injuries that human athletes get. If needed, blood transfusions are available from the hospital's supply of greyhounds. These animals, saved from racetrack extinction, are kept for two years, then given away as pets. In the basement, the oncology department—directed by Dr. Philip Bergman, who's just finished training at MD Anderson, the human cancer center—offers radiation therapy from its own cyclotron, one of two on the east coast, as well as chemotherapy. "Chemo in animals is a lot less toxic than in humans," Bergman says. "Only 15 percent experience really bad side effects, like nausea or lack of appetite or loss of whiskers."

Dr. Aiken recently took a tumor from his own dog's jawbone. "He's so senile, so cute, he can't figure out why he can't yawn," says Aiken. He's also moved into brain surgery. "There's nothing out of the realm of what we'll try," he says. First, he'd studied up on the procedure, then he got a human neurosurgeon to sit by his side in the OR to give him pointers as he opened his first cat's skull.

"It's unusual to have a facility to save animal's lives," says Mark Sibley-Schreiber, one of the parents belonging to Tristan, a 15-year-old bichon frise who's currently in residence in the ICU's oxygen cage. Tristan has all the problems of a geriatric patient and all the attendant specialists: pulmonologist, cardiologist, urologist, dentist. And now a critical-care doctor too. Mark and partner Paul Sibley-Schreiber rushed Tristan to the ICU one night when he had trouble breathing. "Has he moved his bowels yet?" Paul asks delicately when he's allowed a few minutes in the ICU to celebrate Tristan's birthday. Hearing that he hasn't, Paul turns to Tristan: "You do it on my Oriental rug, don't you?"



**A**T TIMES, THE VETS MEASURE themselves in terms of lives saved. A couple of days before, they'd tried to save a ferret, brown and squirrelly, who'd been discovered unconscious in the ICU next to Tristan, the bichon frise. Once, they'd tried to save a twelve-foot ball python, which had to be laid on two gurneys arranged end to end. (They'd searched for its heart in the four feet nearest the mouth.) And recently, they'd revived a bird, though when a resident pointed out, "We already saved one today," the short, commanding medical director let him know, "You're allowed to save more than one. It's like fishing that way."

One night, Dr. Jennifer Prittie, a very thin, energetic critical-care resident ("I forget to eat," she says. "I get busy"), brings in a dog from a facility where she moonlights. "The first vet said it was rat poisoning," she says in a scandalized tone. She'd loaded the black mutt, which had a hard mass in its belly, into a cab and brought him to the Animal Medical Center, arriving toward midnight. "I got him out of there," she announces brightly.

Then another vet races up a corridor carrying a dirty, tattered poodle like an armful of logs. In a few seconds, the vet

**CAT SCAN** Above, doctors work on a house cat to remove a tumor roughly one quarter the size of its brain. Opposite, Dr. Sean Aiken checks the cat's responses two hours after the operation.

backs through swinging double doors and into the resuscitation room. Quickly, Linda Barton, head of the ICU, is there, and so are half a dozen others.

"Car?" someone asks.

"He would've been lucky to be hit by a car," says Barton. The poodle, who'd been scooped up by a motorist from the side of a Bronx road, lies still as a bolster, except for a slight involuntary shiver. An oxygen mask is slipped over his snout. "Get some fluids in him," says Barton, a farmer's daughter who never raises her voice. When no one moves, she adds, even more nicely, "Why doesn't someone work on getting fluids ready?" Someone grabs the electric clippers that dangle from the ceiling and shaves a patch so that a vessel can be exposed, an IV started. A nurse snaps heart-monitor clips to all four legs.

Around the moribund poodle, the tight scrum of emergency workers is intimate, almost chatty. "I'm going to bet he's about to die," says a nurse. His heart is working, but barely.



"He's in bad shape," agrees Barton, almost to herself. "I don't think he got hit by a car." She's guessing it was a pit bull.

"He got gotten by something," says someone.

Barton touches the poodle's abdomen and the dog screams, sounding like a cow, his first real sign of life. "Oh, you hurt, don't you, baby?" says Barton. There, it seems, is where the pit bull might have done its damage.

He has several puncture wounds, and he's freezing, and if several things don't happen in a short period of time, he could well slip away. A rectal thermometer reveals that his body temperature is perhaps six degrees below normal. He's placed inside an inflatable cocoon filled with hot air.

The dog's and owner's names still aren't known; later, they'll discover an identification chip implanted in the scruff of the dog's neck, a method to make sure a lost dog gets returned. In this case, it works. The owner, it will turn out, is in the Navy and will be located at sea, happy to hear

evicted from his condo, "he'll be bored in a small cage," she says.

"You could put two rats together," suggests Dr. Donnelly.

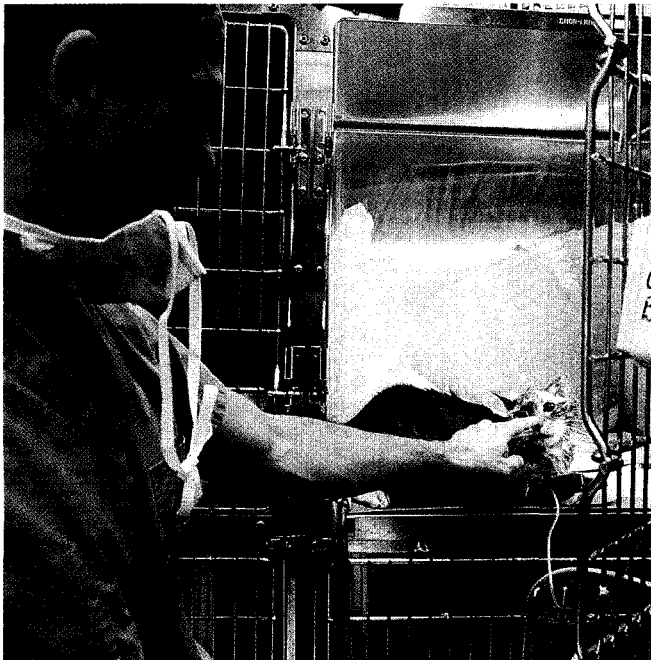
"They haven't been introduced," says Miss Cintron, alarmed.

"You could put toys in for him," Dr. Donnelly continues enthusiastically.

The appointment has lasted nearly an hour, and clients are backing up. Fortunately, Miss Cintron, conscious of the time—"I don't want to take up your whole day," she says—jumps to her principal concern, Junior's teeth. Rats, like Donnelly's next client, a rabbit, have continuously growing incisors. Usually, rats grind them down. But if the teeth fall out of alignment, even slightly, they'll grow into the gums. In the wild—that is, in the

amputation, tail, \$110; induction of emesis, \$15; CPR, \$100; first visit, pig or monkey, \$96. Not that every vet follows the rules exactly. (The Bird Lady—a sweet, confused older woman who owns many birds, though she can't always remember how many—paid for one visit with a necktie.) Still, the complicated procedures aren't cheap. Brain surgery for your cat? \$3,000. Heart surgery for your Chihuahua? \$1,500. Hip replacement for your big brown dog? \$3,200. Cataract removal? \$1,500 per eye. Root canal? \$1,000 with gold crowns. Kidney dialysis? \$55,000 per year. You receive an estimate, and put 50 percent down. (The hospital sometimes runs a deficit, making the budget through donations. Everywhere are plaques announcing gifts. KEN-

**"I couldn't kill him. I love him so much,"**  
says a woman who brings her cat in two or three  
**times a week for lung treatment.**



that in her poodle's case, fluids have gotten in, wounds have been fixed, body temperature has been nudged back to normal; that, in general, the dying process has ably been reversed.

BACK IN THE EXAMINING ROOM, MISS CINTRON is proceeding through her list of concerns. Next is the matter of Junior's cage. Junior lives in a beautiful, multilevel ferret condo. Unfortunately, it has a wire-mesh floor. Dr. Donnelly believes that this may be part of the blister problem (which is known, technically, as bumblefoot): mesh irritating Junior's delicate pink feet. But Miss Cintron worries that if Junior is

subways—they starve to death.

Dr. Donnelly wants to take a closer look at Junior's mouth. He lifts Junior around his plump middle, and Junior promptly pees—he often does that—and drops a couple Raisinet-size fecal pellets. Gloves on, Donnelly pulls Junior's jaws open. Junior complains. *Squeak-squeak-squeak*. The bottom teeth are splayed in a V. There's a small patch of pink gum poking through.

"We could remove that gum with a laser," Dr. Donnelly says. "The teeth won't be separated as much."

"Interesting," Miss Cintron says in agreement.

"I'll speak to the dentist," says Dr. Donnelly.

Dr. Donnelly wants to check Junior's heart. He reaches for his stethoscope but discovers it's not around his neck, its usual spot. He's forgotten his stethoscope, and runs off to fetch it, his eyes watering from allergies.

SOPHISTICATED MEDICINE ISN'T CHEAP, AND a place like the Animal Medical Center has a big black binder of fees—it's on a counter next to the sympathy cards (available by species). Everything is included:

NETH F. WILLIAMS, 1960–94. HE LOVED MEN AND REPTILES, says the one above a bird incubator.) Virtually no one has pet insurance, and someone has to pay. The policy (sometimes not followed) is that people who can't are turned away.

"Will you take financial responsibility?" the tall administrator had pressed the stunned Samaritan who'd scooped up that wounded poodle in the Bronx.

"Are you going to kill it if I don't?" she'd asked. She seemed at the point of tears.

"It probably will be put to sleep," the vet said, though in fact when the woman insisted that she didn't have the means, lifesaving began.

Generally, vets seem an idealistic bunch. There are 50 interns and residents at the AMC, and none earns more than \$22,300 (ten do it for nothing). These are lives long intertwined with animals. One vet grew up with a private zoo; his parents had leopards, lions, kangaroos. Donnelly had smuggled pigs and sheep and cats out of labs. And though they've been drilled on payment procedures, their emotions, too, get snagged on the money issue. "It's a tough profession, because every day you know you can help an animal, but you have to go ask the family if they can or want to pay for it," says Dr. Kevin Mallery. He thought of a hamster who needed eye surgery that would cost perhaps \$1,000. Some owners look into the guinea pig's or turtle's or, in Mallery's case, hamster's box. "I only paid a few dollars for it," they say. "Let's kill it."

Euthanasia, of course, doesn't happen much at the neighboring hospitals, but here it's often the end of the road. (The







black binder of fees indicates the price for euthanasia: \$30 inpatient; \$72 outpatient.) Sometimes it's a good option—luck runs out or funds get exhausted. Dr. Prittie, sadly, has gotten bad news for her black mutt. The abdominal mass turned out to be cancer, and the cancer has already spread. And so she is left with a black mutt she thought she'd saved. The owners can't bear to come in, and so she walks him across the street and buys him three hamburgers at a deli. Then she comes back and places a syringe of phenobarbital in the jugular of her new friend, her eyes glittery with emotion.

Some vets can't bear euthanasia. "It's the hardest thing I have to do, and I get emotionally worked up," says Dr. Ben Otten, who spent years as a nature counselor at summer camp. "I have to harden myself to keep from completely breaking down."

Patients feel the same. Elaine Lora, a data-entry clerk, had paid \$1,047—she remembered the exact figure—to save her dog, Teddy, a few months ago. She couldn't afford that much. She and her daughter would do without as a result. And more bills were on the way. Now, Teddy was back in the ICU—Barton revived him this time with nitroglycerin. "I'll do anything I can," says Lora, sitting alone in the waiting room one midnight. She pauses to wipe tears from her eyes. "As long as it helps."

Veterinary cardiologist Dr. Betsy Bond told Upper West Sider Jane Altman that medicine had gone as far as it could to help Wolfie, her long-haired gray cat. She'd done cardiograms on the hospital's ECG machine—a human machine, it's programmed to ask for weight and height. She'd operated. Nothing worked for long.

"I couldn't kill him," says Altman. "I love him so much. I can't bear to give him up." She knew her two cats were cats. But, she says, "they push into your life, your heart, your bed." So every week, sometimes two or three times a week, even twice a day, she takes a bus and subway to Dr. Bond, who tries to relieve the respiratory pressure by extracting a few cubic centimeters of the milky liquid that presses against Wolfie's lungs.

The hospital is a free space, a place for pet lovers like Altman and Lora to express themselves. Owners tape get-well cards to their sick pet's cages, like the one on the chocolate Lab's: SHAKE YOUR GROOVE THING, it reads. Often enough, though, especially outside the safe confines of the hospital, animal owners behave as if they're a secret society. Perhaps for rat owners—"You don't tell many people," says one—hiding from a neighbor's view is understandable. These are, after all, tunnel bunnies, the same rats that romp in the subway. And ferret owners

**HOUSE OF BLUES** Animals rest at the "beach" in the recovery room. Opposite, a cat after dental surgery.

have reason to keep to themselves, since the mayor has pronounced ferrets illegal. The Health Department, according to one vet, broke down a man's door to behead his ferret, an animal reported to have bitten someone. But even cat and dog lovers sometimes act shy. What made these pet lovers guard their true nature was the emotion they felt for the animal, so weighty and so, in the view of some, misplaced. Elaine Lora's friends were bewildered. "Teddy is just a dog," they'd tell her. "You can always get another."

Friends, though, missed the point. "Pets are members of the family," Lora says of her mutt, Teddy. "He's human, but it's more than that." Among some, sentiments once reserved for an intimate are now routinely shared with a pet. "We



where they're all giggles and joy and play and they don't talk back to you or stay out late at night. You just have all the good things."

Of course, at times, pets are treated too much like people. One day, a gentle Vietnam vet toted in his round-as-a-Buddha spider monkey with a condition that appeared to be diet-related osteoporosis.

"Do you give him much fruit?" Dr. Donnelly asked.

**"On one side of town, they're putting poison out to kill rats. On the other side, we're doing laser surgery on them for gum work."**

were the closest buddies for fifteen years," explains Don Ventura, who'd recently lost his mutt, Alfalfa. Ventura hadn't vacationed in fifteen years—he hadn't wanted to leave Alf alone. "He was a wonderful thing in my life," says Ventura. "I never felt I sacrificed. I built my lifestyle around him. I don't think I missed out. I was able to enjoy loving and being loved." Others see a choice in their lives between people and animals, and had chosen animals. "I had one dog," an Upper East Side woman explains, "I used to speak to her like I'm talking to you. I didn't feel I needed people all that much."

A survey by the American Animal Hospital Association asked pet owners, "Does caring for your pet fulfill a need of parenting for you?" Sixty-two percent said yes. "In my life, this is the childlike thing," says Lori Wolff, a social worker, her teacup poodle in her lap. "I know my dog is not a person. But it's who I nurture. It's my childlike relationship. It's not better than or as good as a child. It's what it is." Though for Wolff, dogs were clearly preferable. "They stay at that wonderful age," she says, "maybe 6 or 9 months old,

"He likes apricot ice cream" was the tentative reply.

"And vegetables?"

"He likes Mexican food," the vet was told.

When Dr. Donnelly explained that he'd have to knock him out for the examination, the vet freaked. But then it was explained that, really, it was like the monkey would be stoned, and certainly not killed. "Oh," the vet said, much calmer, "he gets stoned with me."

ON THE DAY OF JUNIOR'S LASER surgery, Dr. Donnelly arrives a few minutes late, rushing up in his usual Gap khakis, blue button-down shirt and Hermès animal tie—today's features birds. He's also wearing a hedgehog lapel pin, given to him by a hedgehog-owning client. "It takes an exotic person to own an exotic pet," you sometimes hear people say. It's true that someone like Miss Cintron has her quirks: She won't, for instance, have visitors. "Oh, no," she says, looking panicked. "I'm a clutter person." Still, Dr. Donnelly insists, "They're eccentric, but in a really nice way. I love my clients. They're



funny but innocent," he says, "and they cherish the lives of their beloved little pets. I can work with them."

Dr. Donnelly takes Junior from Miss Cintron, leaving her in the waiting room to consult a catalogue of environmental-enrichment products—the rat-toy catalogue he'd promised her.

"I'm not working today," Miss Cintron calls cheerily, "so I have all day."

Dr. Donnelly takes Junior off to the exotics department, a small room with a wall of cages. Gregg, a Congo African gray parrot, rides by on Dr. Ben Otten's shoulder and leaves a whitish deposit on his shirt. Sixteen years ago, Gregg's owner couldn't afford further treatment for her asthmalike symptoms. So exotics adopted her. She's extremely intelligent, like a 6-year-old kid, it's said, and on a couple of occasions she's managed to open all the cages, liberating the lizards and turtles, bunnies, birds, who crawl or hop or fly gamely around the overheated room. GREGG RULES, it says on her cage. An anorexic rat is in the house today. There's also a cockatiel and a limp ferret whose owner has authorized a myelogram. (The hospital doesn't act on Giuliani's prohibition against ferrets as pets.)

"Come on, who's a good rat?" says Dr. Donnelly, turning to Junior. He sticks him with a syringe of sedative, but the needle bends in the thick skin near Junior's butt.

"Hopefully that will get him under," Dr. Donnelly says when the second try enters. "Then we can gas him."

It's a busy day in the surgery department when Junior breezes through, heading for the dental suite. Another rat, a nervous one, has been having breast tumors removed. A husky is also on the schedule. Huskies are criers, warns one of the vets. A mutt, a biter, has a big tumor on a leg. Heinous, says another surgeon.

Already the beach is busy. The beach is an area in the OR recovery room, so called because it's kept warm and also, no doubt, because for once the species lie down side by side, unconscious and picture-perfect—so far, there's a pit bull who got a severed artery fixed, a ginger cat who had an eye removed, and a bunny rabbit, all of them on a single inflated mattress, as if taking in the sun.

The dental suite is tucked into a corner of surgery, and Dr. Dan Carmichael, the only board-certified veterinary dentist in New York, and his assistant, Shawn Takada, a red-haired Irish woman married to a Japanese man, are already at work. She's chewing gum and cleaning the teeth of a collie—the owner will be sent home with chicken-flavored toothpaste.

"On one side of town, they're putting poison out to kill rats," notes Dr. Carmi-

chael. "On the other side, we're doing laser surgery on them for gum work."

Junior is laid out on a gurney on his belly, his four limbs spread, his body toneless. Carmichael wears a blue scrub top stained with what looks like blood. He is a fixer of problems, pulling teeth, getting dirty. He sets the small pad of a dental X-ray in Junior's tiny mouth. Everyone is ushered out of the room, though Carmichael stays. There's no way to fix the X-ray between the rat's teeth, so he holds it. "Shoot," he yells. He's got a chair-side developer, which gives the image back in a few seconds.

"There's no periodontal pocketing," he announces, then wheels over the laser. Junior is rolled onto his back, his four limbs sticking into the air like weather vanes. The laser—state-of-the-art, says Carmichael—is about the dimensions of an IV pole and bag, though sturdier. Plastic surgeons use it to take out people's wrinkles.

The laser tip is held like a pencil. From any distance, it doesn't do a thing. Up close, it sun-tans. Closer, it burns. Carmichael asks if Donnelly would like to do the operation. "I'd love to try," says Donnelly. "I did that laser course."

Donnelly works between the teeth, and in a few minutes, the pink wad of tissue that had poked between the teeth is gone. Junior's neck is tinted with blood. Carmichael pulls from a drawer a rubber band, the kind used on human braces. He fastens it over the two bottom teeth, pulling them together—orthodontic splinting. With a drill, Carmichael evens the bottom two incisors. The procedure is over and successful.

Then, suddenly, Donnelly lifts Junior's hind two legs in the air, drops them, lifts them. Someone says, "Oh, shit." The rat has arrested. There's no heartbeat, no breathing. Shawn Takada rushes over. She grabs Junior with two hands, as if he might be a musical instrument, and puts his head into her mouth. She breathes.

"I can't do that," mutters Donnelly to no one in particular. It's the allergies. Once, he did just such a CPR maneuver to save a laboratory rat and had to be rushed to the hospital.

"We lost the rat," someone says.

"Shit," Donnelly says quietly. He runs for some epinephrine. There are five or six people around now, ready to help, in blue scrub suits and white coats.

"C'mon, baby," says Takada, momentarily taking Junior out of her mouth. "Breathe."

Donnelly has gotten a needle.

"I'm usually good at resuscitating rats," says Takada. She sticks Junior back in her mouth.

Donnelly puts a needle into Junior's heart, small as an acorn.

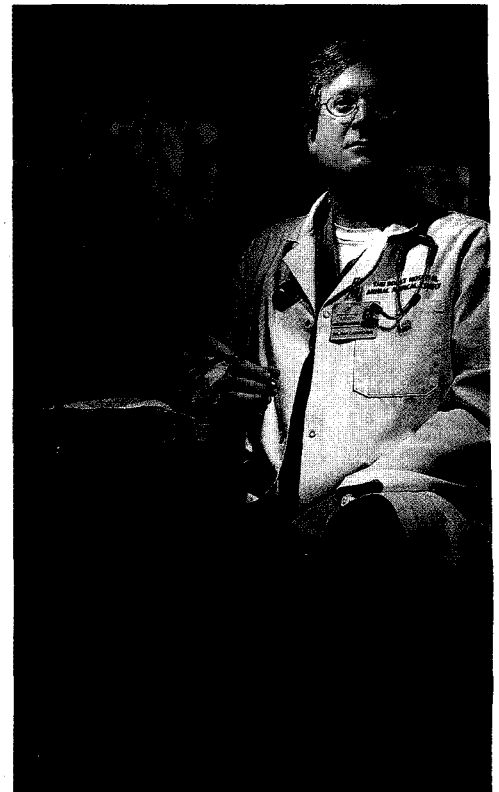
"He's got a slow heartbeat," someone yells.

"He's coming back," Donnelly says with delight. The heart monitor shows a steady beat.

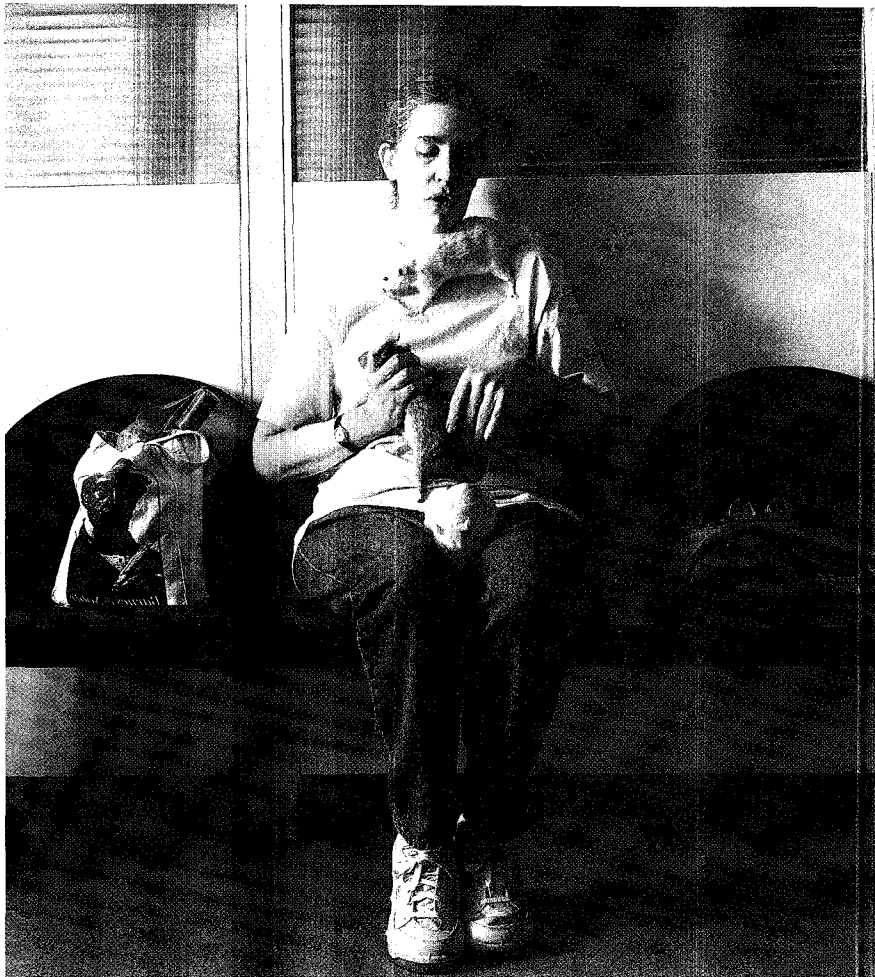
The beat, though, is unhealthy.

Takada is again breathing into Junior's mouth.

"Hey, Shawn," comes a visitor's voice







**RAT PATROL** This page, Miss Cintron and friends in the AMC's waiting room. Opposite, from top, dental assistant Shawn Takada prepares her next patient; Dr. Dan Carmichael, animal dentist.

from across the room. "Would you do that for me?"

Takada takes Junior out of her mouth. "Not for you," she launches back. "I'd do it for a rat, though." She turns back to Junior. Takada has somehow managed to keep her chewing gum in her mouth and her red lipstick straight.

Donnelly rushes Junior to the crash cart, where the lifesaving equipment is. A different set of helping hands take over. Junior has a mask over his face. Oxygen is being forced into his lungs. Donnelly compresses Junior's heart with two fingers as if working finger cymbals. It's been twenty minutes.

"Are you feeling a heartbeat?"

"No," says Donnelly.

Takada, still there, says, "Then get the EPI again."

"Someone draw up EPI," says Donnelly evenly, though he worries that too many needles to Junior's tiny heart will kill him as surely as no heartbeat will. Instead, he searches for a fine vessel in the leg or the tiny penis. The heart monitor is leveling. He smacks the needle into the heart.

Donnelly has heard a faint heartbeat

with his stethoscope.

"Come on, little boy."

"Yes, yes," shouts Donnelly, who hears a stronger beat. Then, "He's losing it."

"We lost the heartbeat."

Donnelly's lips are tight and thin and sealed. Junior is lying on brown paper on a black pad on a steel cart. "He's gone," Donnelly says quietly.

The leads come off, people disappear. Junior's mouth is ajar; his teeth are perfectly straight, held by the rubber band.

MISS CINTRON SAYS SHE'S LEARNED THAT tears don't help. The fact that her beloved pets—she's had nineteen rats in eleven years—drop dead every two years no matter how much care or time she invests forces the issue. "I can't cry anymore. I know tears don't solve anything," she says in an examining room shortly after Dr. Donnelly has delivered the sad news. Donnelly apologized and seemed shaken himself, then thanked her for being so nice. Animals, of course, die all the time at an animal hospital. "You want to save these animals," says Dr. Cindy Bressler. "A lot of times, you don't."

For owners like Miss Cintron who've recently lost their pets, the hospital runs a pet-grief group, a model for groups springing up all over the country. For some, the death of an animal can be traumatic. One member had been in the

group for fifteen years, longer than she'd had her dog Scruffy. Some pet owners choose to bury their animals in pet cemeteries; Scruffy's owner reserved the plot next to Scruffy for herself. Some rat and mouse owners bury the rodents themselves; others, at a loss, keep them in boxes in the freezer waiting for a good idea. "Mousicles," said one, who keeps them frozen in shoeboxes. Miss Cintron decided to give Junior up for autopsy, to learn more about the cause of death.

First, though, she'd asked for a little time with him to say good-bye. Junior lies lifeless in the middle of a pad on a steel examining table. The other three rats—she's brought them along—are in their boxes on the side.

"Juni," she says. "Sweet Juni." He was her favorite, and she imagined a personality for him, though she points out that she didn't know, not definitively. He didn't seem athletic. But perhaps she hadn't brought that out in him. He was not a lap rat, though he liked being touched. He enjoyed the freedom when he got to roam around on her bed. "He was the first one to respond to my attention," she says. "He was the friendliest. He was happy when I held him." She liked to hug him to her chest, and kiss him.

IT WAS EASY TO SEE THAT A RELATIONSHIP with animals—rats for Miss Cintron, but for others it was dogs or cats or ferrets or anything really—transformed lives and made them better. "Love is love," one of Miss Cintron's rat-owning friends says. "Attachment is attachment." And love and attachment gave weekend afternoons the sunny shape of possibility and filled them with activities and friendships, even purpose. "We planned our lives around our dogs" is how Lori Wolff puts it. "We laughed at the people who thought we were crazy."

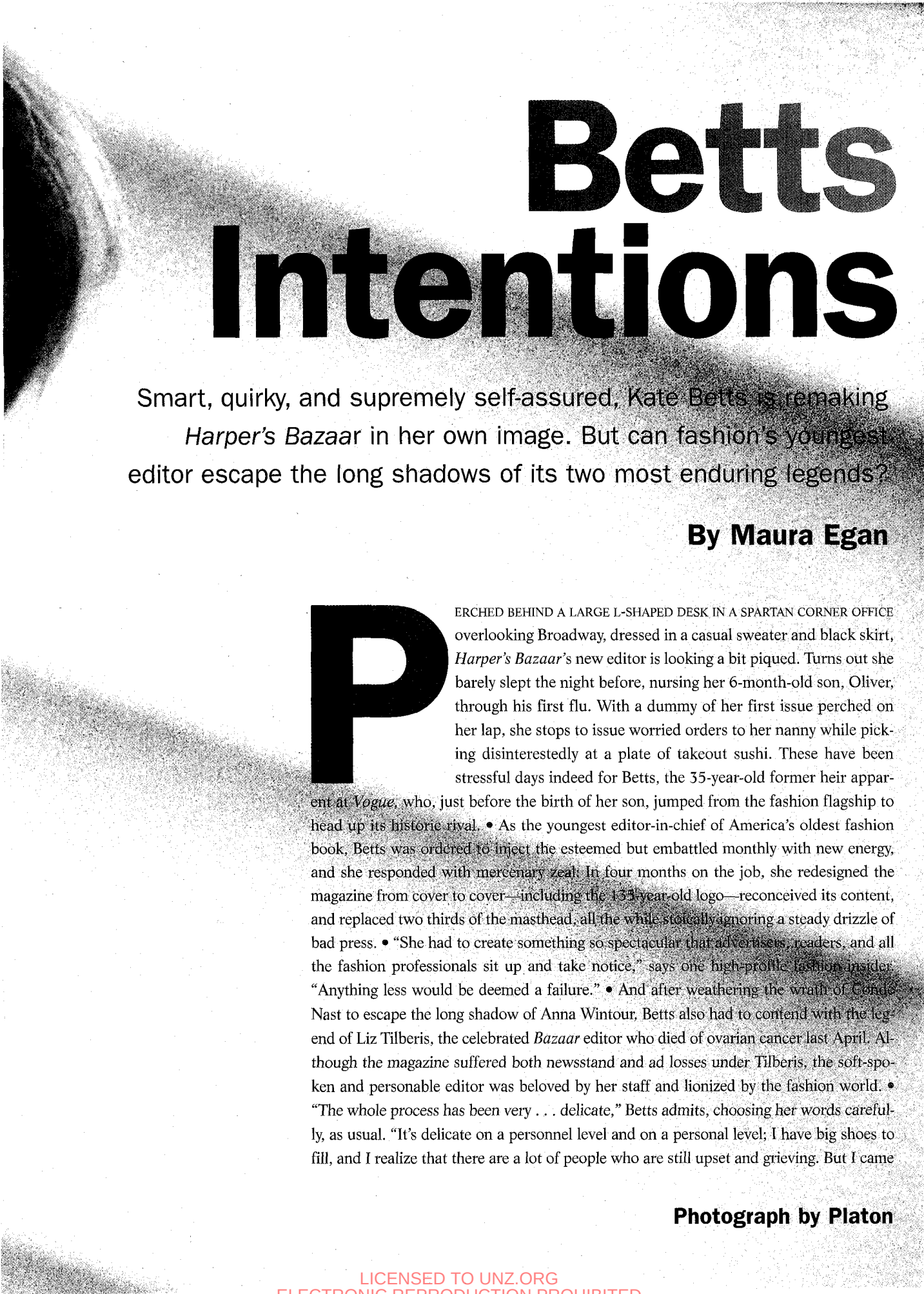
As the animal-hospital psychologist says of owners whose grief, to some, seems exaggerated, "My patients are heartbroken, but at least they can feel."

Miss Cintron has given up Junior's dead body and moves on. She plans, she says, to spend more time playing with the three that are left. "I want to help them lead as enriched lives as possible," she says, though she sometimes worries they'll hurt themselves with the enrichment products, what Dr. Donnelly calls toys. Still, in the examining room, she gets on with the task of introducing the other three rats to one another. She holds one tightly in one hand, moves it toward the other as if it might be a child's model car, lets it smell the other rat, just a bit, then pulls it back—enough for today.









# Betts Intentions

Smart, quirky, and supremely self-assured, Kate Betts is remaking *Harper's Bazaar* in her own image. But can fashion's youngest editor escape the long shadows of its two most enduring legends?

By Maura Egan

**P**ERCHED BEHIND A LARGE L-SHAPED DESK IN A SPARTAN CORNER OFFICE overlooking Broadway, dressed in a casual sweater and black skirt, *Harper's Bazaar's* new editor is looking a bit piqued. Turns out she barely slept the night before, nursing her 6-month-old son, Oliver, through his first flu. With a dummy of her first issue perched on her lap, she stops to issue worried orders to her nanny while picking disinterestedly at a plate of takeout sushi. These have been stressful days indeed for Betts, the 35-year-old former heir apparent at *Vogue*, who, just before the birth of her son, jumped from the fashion flagship to head up its historic rival. • As the youngest editor-in-chief of America's oldest fashion book, Betts was ordered to inject the esteemed but embattled monthly with new energy, and she responded with mercenary zeal. In four months on the job, she redesigned the magazine from cover to cover—including the 133-year-old logo—reconceived its content, and replaced two thirds of the masthead, all the while stoically ignoring a steady drizzle of bad press. • “She had to create something so spectacular that advertisers, readers, and all the fashion professionals sit up and take notice,” says one high-profile fashion insider. “Anything less would be deemed a failure.” • And after weathering the wrath of *Condé Nast* to escape the long shadow of Anna Wintour, Betts also had to contend with the legend of Liz Tilberis, the celebrated *Bazaar* editor who died of ovarian cancer last April. Although the magazine suffered both newsstand and ad losses under Tilberis, the soft-spoken and personable editor was beloved by her staff and lionized by the fashion world. • “The whole process has been very . . . delicate,” Betts admits, choosing her words carefully, as usual. “It’s delicate on a personnel level and on a personal level; I have big shoes to fill, and I realize that there are a lot of people who are still upset and grieving. But I came

Photograph by Platon



in with a vision, and I always kept my mind on fulfilling it. I knew from the beginning what I had to do."

The move signaling that Betts meant business was her bold decision to scrap *Harper's* revered "classic modernist" logo. "I had many a sleepless night about that," she admits.

To set the tone for a more accessible and up-to-date magazine, *Bazaar* is now rendered in block lettering, with the word *Harper's* running vertically along the *B*. "Once we got it right, there was no going back," Betts says. "The first person we showed it to, even before the Hearst people, was Craig McDean, the photographer who shot the February cover, which

UNCOMFORTABLE TALKING ABOUT HERSELF, Betts comes alive when discussing layouts and typefaces, the nuts and bolts of magazines: "Most fashion magazines look exactly the same," she says. "You have the requisite party pages, the requisite beauty pages. I wanted each department to have its own character, each page to have a point."

Though Betts deliberately steered clear of *Bazaar's* archives, she insists she has remained true to the bold graphic standard set by Alexy Brodovitch, the art director who defined the magazine during its heyday in the fifties.

"Brodovitch issued just one mandate to his staff," says Betts. "He kept saying,

ation woman," Black says. "She adores fashion and yet has very good commercial instincts. That's exactly what we needed."

Betts, who is married to the writer Chip Brown, thought the magazine also needed to be a lot smarter; to this end, she dismissed many of the magazine's writers and replaced them with a stable of literary brat-packers like Bret Easton Ellis, Meghan Daum, Mary Tannen, and A. M. Homes. She also hired Hollywood journalist Lynn Hirschberg to write a monthly column on fashion and got former *New York Times* editor Sara Mosle to write a column on politics.

Signing top-tier photographers has been more problematic. With not much



**FASHION FORWARD** *Bazaar* as it was in April 1951, under editor Carmel Snow; Liz Tilberis's first cover, in September 1992; Kate Betts's February 2000 debut.

features Gwyneth Paltrow. He just said, 'I can't remember what the old one looked like.' That was it for me."

**H**ER ACCOMPLICE IN THIS ADVENTURE has been Michael Grossman, the designer best known for helping create *Entertainment Weekly's* signature look. Now at Meigher Communications, which publishes the handsome glossies *Saveur* and *Garden Design*, Grossman had never worked on a fashion title, and Betts thought he'd bring fresh ideas.

*Bazaar* had been dominated for close to a decade by Fabien Baron, the tour de force art director who created a stunning, austere style, widely admired and copied but intimidating to many readers. Betts resolved to replace his mannered elegance with a fresher, more casual feel.

"We both felt that design had to get out of the way of the photography," says Betts. "Before, it had been competing with it too much."

'Astonish me.' I think at a time when magazines look exactly alike, and people don't have a lot of time, our challenge is to astonish the reader. I want every page to be a surprise."

**L**ONG BEFORE KATE BETTS WAS OUT THE door at *Vogue*, she was lobbying for her vision of a new kind of fashion magazine. "Kate was constantly trying to make *Vogue* hipper and more current," says one staff member. "She was always trying to get Anna to go into the street, to cover hip-hop and pop culture and the Internet, but Anna wasn't interested."

"I always wanted a magazine that's avant-garde and up-to-the-minute," Betts says. "The whole point of fashion is to showcase what's happening and what's new."

It's precisely that quality that attracted Hearst Magazines president Cathie Black to Betts when she was seeking to fill the top slot at *Bazaar*. "Kate is a new-gener-

experience as a fashion sittings editor, Betts doesn't have as many personal relationships with name-brand fashion photographers as Tilberis did, though she did manage to keep Baron protégé Patrick Demarchelier on board.

So, partly out of necessity, she has turned to a new guard of photographers, like Alexi Hay, the 25-year-old who shoots documentary-style spreads like December's *Playboy* Mansion story, where Gwyneth Paltrow and Tori Spelling mingled with lesser-known, equally beautiful people. Michel Botbol, a highly regarded stylist who was lured over from *W*, recently signed on as creative director, and he is expected to make the fashion spreads sexier and more provocative than they were under Tilberis.

Betts has also packed the magazine with a raft of new, servicey elements, including a roundtable of industry experts weighing in on pop culture and a section called "The Bazaar Report" that bears an

Previous pages: Art Department.



uncanny resemblance to the "Vogue Index." And she says she plans to do broader theme issues like April's dot-com package, devoted entirely to fashion in the cyber world, and an "Extreme" issue that will run in May.

"Fashion magazines are usually pegged to themes—you have to do fall fashion, accessories, fine jewelry—but I wanted to do more unconventional themes as well," Betts says.

Will all these energetic enhancements give a boost to the magazine that has in the past decade languished in third place in circulation (behind *Vogue* and *Elle*) and fourth (behind *W*) in advertising?

caught the attention of John Fairchild, the flamboyant, famously grumpy founder of Fairchild Communications. Impressed by her quirky style, Fairchild offered Betts a job as a feature writer at *W*'s Paris office. Eager to make her mark, Betts chased fashion-news over the countryside, charming locals with her near-perfect French. On Fairchild's idiosyncratic orders, she brought back stories from the Abbey of Senanque's lavender fields, sneaked into closed fashion shows, and convinced Jeane Kirkpatrick to sit down to a gossip meal. By 1990, she had become the magazine's Paris-bureau chief.

sition at Michael Kors. Sinnott says he is in awe of Betts's ability "to suck up information. Kate always wants to know what the newest, coolest thing is out there. And she is *really* welcoming and responsive to new ideas. She creates a really comfortable and open environment."

Others add that beneath her occasionally brittle, smartest-girl-in-the-class demeanor, Betts is self-deprecating, generous, and very funny—a fashion insider who likes to send up the shallow world in which she travels. "She'll moan about how silly it all is, rolling her eyes about the latest slashed-T-shirt look," says a colleague. "But she also adores the whimsi-

## Friends say that beneath her smartest-girl-in-the-class demeanor, Betts can be dryly self-deprecating, a fashion insider who likes to mock the shallowness of her world.

"I think Anna views her ideal reader as an Anne Bass type," says a *Vogue* staff member. "She thinks the *Vogue* reader doesn't give a shit about hip-hop. *Harper's Bazaar* has a real chance to pick up readers who find *Vogue* too stodgy and too old. Kate's targeting a younger, smarter, edgier audience." An audience that happens to be a lot like her.

**K**ATHERINE HADLEY BETTS WAS BORN and raised in Manhattan, the daughter of a patrician, artistic family. Her father is the well-known architect Hobart Betts; her mother, Glynne, a photographer. In 1982, she followed her father, grandfather, and great-grandfather to Princeton, where she spent her days studying European history and her evenings cultivating an eclectic group of friends, mostly black-clad artists and writers who stood out from the university's sporty, blue-blood elite.

"I had these roommates who were rowers," she recalled in an interview with Princeton's alumni magazine, "and they used to ask me every day why I wore makeup." Betts herself wasn't the sporting type; friends remember her as a hardworking iconoclast who flirted with theater but dropped out when she discovered she couldn't sing. By her sophomore year, she was spending much of her time off working as a reporter at *The Daily Princetonian*. A longtime Francophile, she moved to Paris right after graduation, writing articles for American publications in order to pay her way.

It was one of these articles—an essay on boar hunting in Brittany—that

AFTER *VOGUE* POACHED HER FROM Fairchild eight years ago, Betts ascended just as quickly through the ranks at Condé Nast. Smart and incredibly hard-working, she quickly became Wintour's darling, and in an office where the boss's iciness struck fear in the staff, Betts's brassy confidence was an asset. She set about improving the magazine's fashion news coverage, and editing the magazine's fashion features. In time, she became Wintour's most valuable lieutenant.

Her stock at Condé Nast rose even higher after she created the "Vogue Index" in 1995, a user-friendly compendium of health, beauty, and style tips that became one of the magazine's most popular sections.

**B**ETTS'S ENTRY INTO *HARPER'S BAZAAR* wasn't entirely smooth. First, a blind item in "Page Six" reported that Betts had insisted that both her nanny and her baby be allowed to take the Concorde to the European shows. (Betts denies this.) She also denies a story that recently appeared in the press that had her chastising *Bazaar* staff members for posting family photographs in their cubicles, complaining that the office had started to resemble a sorority. In private, disgruntled staff members began referring to her as "Anna Junior."

But while detractors complain that she can be arrogant and officious, her friends say her brisk single-mindedness is often misunderstood. "I think people are intimidated by the *idea* of her, but you can totally bond and joke with her," says Richard Sinnott, the former accessories director at *Bazaar* who just left for a po-

cal aspect of all this. She says, "What would I rather be doing, the *police* beat?"

**B**UT MAKING VENERABLE BOOKS FRESHER and more provocative has undone many an ambitious makeover editor, who learns too late that hip is not necessarily a hit with readers and advertisers. Though sources say *Vogue*'s Anna Wintour has mandated that her magazine get "fresher," she still seems queasy about foraying too deeply into pop culture. Last month, the magazine was scheduled to feature a special music issue, with pieces on Jennifer Lopez, Ricky Martin, Britney Spears, Chrissie Hynde, Missy Elliott, and Busta Rhymes. In the end, Wintour ruled that the mix was too young and funky for *Vogue*. The special section, which was to have taken up 25 pages in the feature well, was replaced by leftover fashion photographs.

For Betts, says one fashion world insider, "the danger in turning a high-end fashion magazine into this young, pop-culture thing is that she'll come up with *Jane*. And there already is a *Jane*. Her challenge is to make *Harper's* young and hip without making it cheap."

"I think it's exciting to have new blood in a magazine which hasn't been doing well for a very long time," says Oscar de la Renta, who happens to be both a fan of Betts and a close friend of Wintour's. "The fact is that *Harper's Bazaar* hasn't come into its own, so I think Kate has a great opportunity to make something different. In the end, competition is good for everyone."

Additional reporting by Kevin Gray.



# TALES OF THE NEW GOLD RUSH

**SOMEWHERE OUT THERE, IN A BRIEFCASE OR LAPTOP OR SHOULDER BAG, IS AN IDEA THAT WILL MAKE A LOT OF PEOPLE VERY RICH. STEVE BROTMAN AND THE CITY'S OTHER VENTURE CAPITALISTS WILL ENDURE ANY NUMBER OF PREPOSTEROUS PITCHES AND BUSINESS PLANS TO FIND IT. BY JENNIFER SENIOR**

EVERY DAY WHEN STEVE BROTMAN GOES TO the office, he hopes the business plan for the next Yahoo! or Microsoft-killer will be waiting in an envelope on his desk. Unfortunately, today is not that day.

*To Whom It May Concern:*

*Justdivorced.com is much more than just an idea or a concept to me. It is my dream!*

Brotman receives at least twenty business plans a week. Usually, they come through the mail, though occasionally they arrive by messenger, FedEx, or—bip!—even e-mail, as this one just did.

*It's rather ironic that a single guy who's never been married, and comes from a family of parents who have been together for 40 years should come up with an idea like this!*

Last weekend, when Brotman came into the office to catch up on some paperwork, he actually slipped on an I-business proposal some guy had shoved under his door.

*But I've talked to many people. And have especially seen the effect of divorce on children. (It's quite possible that you are reading this letter and have yourself been effected by divorce!) It's everywhere!*

Brotman, an edgy, prematurely graying young man, is laughing now—cackling, actually—and the sound of it rattles off the bare walls of his new office, a bunker the size of a magazine kiosk, furnished in what could charitably be described as late-twentieth-century Staples: "This is great." He prints out the business proposal and reads the tag line from the cover sheet aloud: *Be-*

Saba

**PHOTOGRAPHED BY MARK ASNIN**





LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



cause with every ending there comes a new beginning. He sticks his finger down his throat. *This is personal and confidential.* He looks up. "A blast e-mail is personal and confidential?" *We are fully aware that our project is in need of more development.* "Well, thank goodness." *If you would like to see the hard copied version of the plan* ... Brotman throws the pitch on his desk. "This is so weird," he says. "They don't even tell me what they do."

Actually, that's not an uncommon problem with business plans, especially when they're written by kids barely old enough to shave. It doesn't matter. Brotman is still willing to slog through almost every subliterature, bizarre, and undercooked scheme that flies in over the transom—there's a big Big Deal lurking in those piles.

**S**ILICON ALLEY THESE DAYS IS A two-ring circus of money chasing ideas and ideas chasing money, and venture capitalist Steve Brotman has placed himself at ground zero of this frenzy. Just about every day, Wall Street types offer him more money than he knows what to do with. For now, he's keeping his fund at \$14 million, which seems like small change until you consider that Brotman aims for his investments to increase by a factor of a *thousand*. And who's to say, given what's been happening in the past few years, that he won't get it?

Brotman and venture capitalists like him have become what Hollywood producers were in the overheated eighties, when every guy who could type was shopping around a screenplay. They're the sifters, the sorters, the gatekeepers, and the truffle hunters, the self-styled visionaries who speak with great authority about what will tank and what will sell.

It wasn't always this way, of course. Once upon a time—say, five years ago—New York venture capitalists were an insular, conservative enclave of flinty gray eminences with farms out in Bedford and extensive investments in biotechnology, medical companies, and concerns in Eastern Europe. Alan Patricof, the man who practically invented the warrior art of venture capitalism, at least had the prescience to invest in America Online in 1985—and then pulled out in 1992, before he made any real money.

Now Patricof's eldest son runs a venture fund specializing in creating media and entertainment companies on the Net. In 1999, for the first time ever, more people from the graduating class of Harvard Business School became venture capitalists than investment bankers. In fact, the New York venture-capitalism world is already spilling over with kids who tear through money like popcorn and think IPO is an acronym for *instant paper opulence*. (Or is

it I've profited outlandishly? Income painlessly obtained? I've pocketed oodles?). And more are on the way.

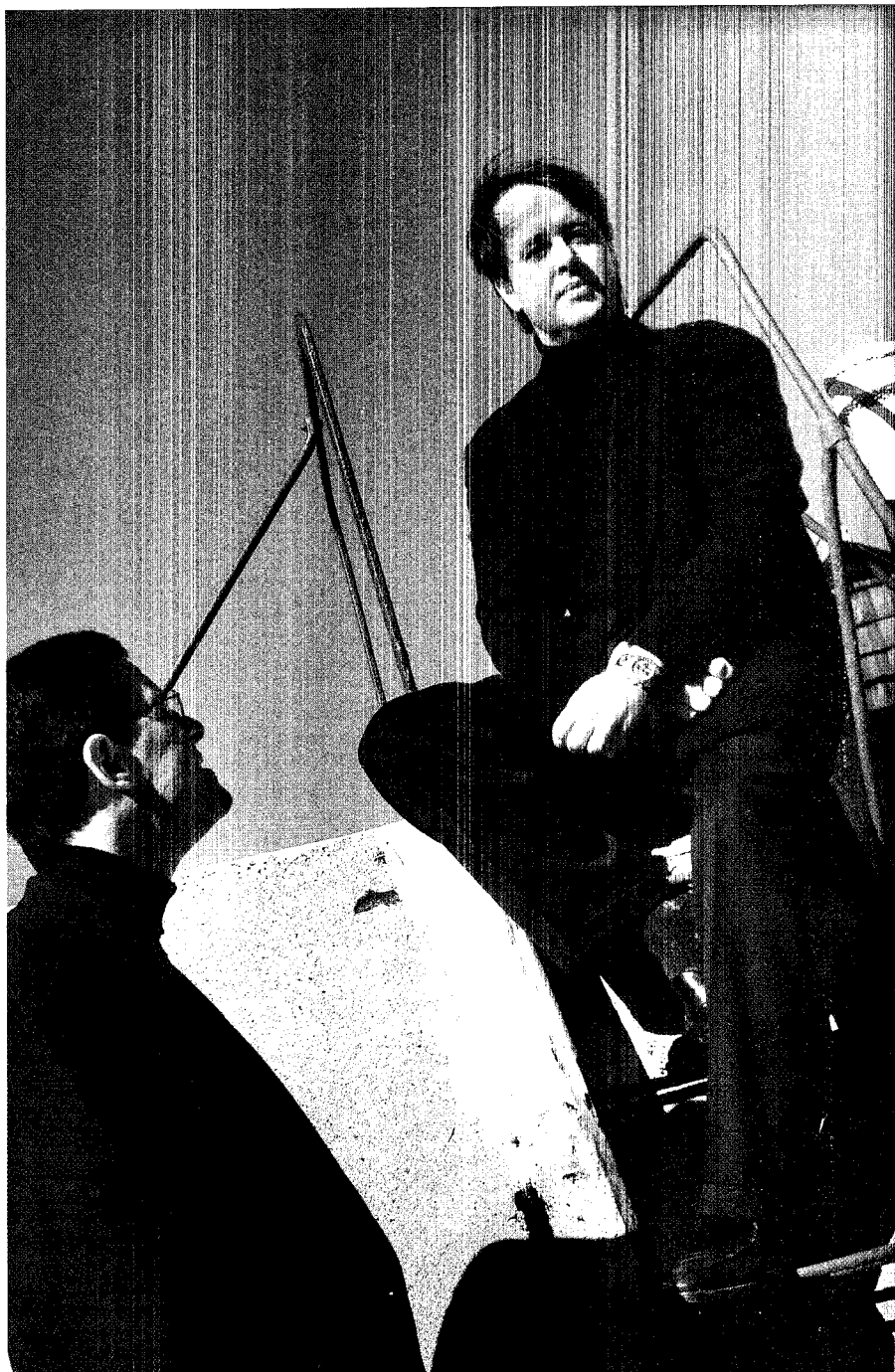
"Not a day goes by, literally, when I don't get an e-mail from a soon-to-be business-school graduate looking to get into the business," says Jerry Colonna, co-founder of Flatiron Partners, the highest-profile Internet venture-capital fund in the city. "It's today's equivalent of investment banking."

Some aspects of this industry expansion are predictable. Almost all Manhattan investment-banking firms are rolling out or expanding their own venture-capital arms, hoping to spawn another Flatiron, the child of Chase Capital Partners. And bankers themselves, tired of the sickening sensation that the real action is happening elsewhere, are quitting their jobs on Wall

Street and heading north for Silicon Alley like prospectors racing for the Yukon.

Even the Californians are coming east. Draper, Fisher, Jurvetson, the Redwood City behemoth that funded GoTo.com and Hotmail, just established a Manhattan outpost this winter. "Silicon Valley, Boston, and northern Virginia have built a canvas to paint on," says Tim Draper, founder of the firm. "But the painting is done by the people in New York and Los Angeles, who come from the creative industries."

The most telling activity, though, is happening on the fringes of the industry. Itty-bitty venture-capital firms with quaint local names like Hudson Ventures, Atlantic Venture Partners, Grand Central Holdings, and Silicon Alley Venture Partners (that's Brotman's) have popped up all over







**AUSTIN'S POWER I-Hatch CEO Chip Austin (center) with colleagues (left to right) Brad Farkas, Kelly Ryan, and Derek Reisfeld.**

B”), and possibly a third and a fourth, and then, assuming the company is still generating sufficient buzz, a “mezzanine” round, before it either is bought or goes public. But because the market is on such a champagne high right now, funding a hot company after the angel or first round is extremely competitive—and often prohibitively expensive. HomeGrocer, for example, just secured \$52.5 million for its third round even though its better-known competitor, Webvan, was on the verge of going public. (And what does Webvan do, by the way? *Deliver groceries.*)

So the real time to start venture-capitalizing—right now, in New York—is during the seedling stages of a company’s life, when getting in is still affordable. “Are public companies overvalued?” asks Brotman, throwing back his thick, broad shoulders in a shrug. “Yes. Do I care?” He smirks. “No. This is where I invest—at the seed stage, where valuations are reasonable.” If the Internet is a pyramid scheme, in other words, the only time to get in is at the start. Anyone who doesn’t is shopping at Saks instead of Loehmann’s.

Seed-stage venture capitalists, unlike later-stage ones, are also highly accessible people. They attend forums, press flesh, pound the pavement, return phone calls, open all their mail. One could even say they perform a vital function in the ecosystem of this strange world, because they act as filters: They find small, worthy companies, provide them with a modest amount of money, then bring them to the attention of larger firms later on.

Brotman was once the CEO of a small, worthy company himself. In 1995, at 26, he started AdOne, an online distributor of classified ads. Last year, he sold it to a consortium of newspaper chains for somewhere north of \$20 million and

even check to see what it is. “Ugh, they get a fee.” He flips it over his shoulder.

He opens another envelope and starts to read aloud: *An international network of online city guides.* He starts to laugh. “Uh, have you heard of Citysearch? Or the failed Sidewalk project Microsoft did? I know it’s cool, but I think this is too 1996.” Over the shoulder. Splat.

Another envelope: *First interactive national insurance agency on the Internet...* Brotman shakes his head. “They’re competing with Quotesmith, which is already public, and insWeb, which is already public, too.” He raises his voice, like a Munchkin from the Lollipop Guild. “*Hasta la vista, dude.*” Over the shoulder again.

He once again picks up the business plan for justdivorced.com and slaloms his way through the exclamation points (*For kids caught in the middle... there will be counseling as well as chat rooms available!*) until he finally spots the mission statement: *To create an online community for people who’ve just gotten a divorce.* It would include chat rooms, personal ads, and referrals for therapy and legal aid.

Hmmm. He pauses. “One in two families? That is pretty good.” He keeps reading. “The problem is, divorce only happens once in your lifetime, hopefully. If they’re spending 200 bucks to get divorcee No. 27, what’s the lifetime value of that customer, unless they’re divorcing three or four times?”

He reads a few minutes more, then reconsiders: Legal battles from divorce can drag on for years. Divorcees remain single for years. Therapy drags on for years. Maybe this idea isn’t so cuckoo after all.

Again, Brotman pauses. “I haven’t heard of a site that focuses on divorced people,” he says. “It is pretty cool.” He stares at the plan. “But the thing about it is,” he slowly says, “from an investor standpoint, I have 300 plans sitting here. Do I want to focus on all the aspects of divorce for three months of my life? No! I don’t! It’s... depressing.”

He tosses the plan over his shoulder. “There are more fun things to do.”

**“ANYONE WITH MONEY  
WANTS TO INVEST IN THE INTERNET.  
I COULD PICK UP THE PHONE—  
HONESTLY, THIS IS TRUE—AND  
IN 30 MINUTES FINANCE A COMPANY.”**

the city, most with only \$10 million to \$100 million to play with (or “put to work,” in venturese). At one time, those sums would have been as dismissible as a Canadian quarter. Not anymore.

All Internet companies, from Yahoo! to Kozmo, are funded in stages. First there’s the “angel” round, which covers the start-up essentials. Then there’s a real first round (“series A”), then a second (“series

walked away with 40 percent of the profits. He says he decided to become a venture capitalist because he knew he’d be good at it. “And besides,” he says, “why spend time with one company when you can spend time with eight or nine?”

Right now, Brotman is looking for those eight or nine. It isn’t very pretty. He rips open an envelope. Something referred to him by an investment banker. He doesn’t

**I**F YOU’RE A BUDDING YOUNG VENTURE capitalist here in New York, getting money for your brand-new fund is the easiest part. This city is awash in money searching for a project. Among Wall Street bankers, it has become fashionable to invest in dot-com start-ups. Wealthy individuals who’ve made a lot of money elsewhere (like... the Internet) are eager to toss in a million here, a million there, just for sport. Investment-banking firms are throwing money at venture capitalists like rice at a blushing bride. “Anyone with money wants to invest in the Internet,” says Mark Patricof, Alan’s son and the head of <kpe>, which put up the money for the



just-launched Beauty.com. "I could pick up my phone—honestly, this is true—and in 30 minutes finance a company."

In fact, promising companies often find themselves being offered more—much more—money than they can use. When Doug Platt completed the first round of funding for Prefer.com, a shopping site specializing in products for 45-to-65-year-olds, he had to turn down \$12 million; all he needed was \$4 million. And Davinder Sethi, chairman of iPing.com (an online "notification service"—it reminds you to do things via your computer, cell phone, or pager), jumped through hoops to allow Sands Brothers & Co., a boutique investment-banking firm, to take a mere \$100,000 stake. "To turn down people who are throwing money at you—it's very political," he says. "You just never know when you'll come back to them."

The problem, essentially, is that there aren't enough companies like Platt's or Sethi's. New York investors are discovering the Internet at a time when it is already a terribly crowded colony. There are at least three online services that will furnish your son's dorm room (dorm-furniture.com, durabull.com, ecoloft.com), at least six that will help plan your daughter's wedding (wedding.com, weddings.com, weddingchannel.com, the-weddinglady.com, weddingnet.com, the-knot.com), and at least two that will assist in making arrangements to bury your aunt Martha (funeral.com, Funeralstodiefor.com). Any venture capitalist in this city will tell you that the majority of proposals floating around this city are re-treads, if not worse. "Without a doubt," sighs Colonna, "there is more capital out there than there are quality deals."

This puts venture capitalists in a bind. The money keeps pouring in from all directions, and they are obliged to put it to work in order to satisfy their limited partners. Yet 90 percent of the business plans they see are the equivalent of spam.

What do they do?

They hunt. Some even call it that: "elephant hunting." The hope is to find an entrepreneur with some germ of a seed of a new New Thing so they can be "the first mover in the field." (Short of that, they'll settle for the most qualified entrepreneur in a field, or the most aggressive, or the most connected, so that they can be "the No. 1 category-killer in the space.")

One of the places where venture capitalists hunt, or at least schmooze, is Super CyberSuds, the annual networking hoo-ha thrown by the New York New Media Association. And one of the typical attendees at such a function is Chip Austin.

Until last February, Austin was president and CEO of Bertelsmann Online. Then the venture-capitalizing bug bit him. With two partners, one a friend from Har-

vard Business School and the other a friend from McKinsey & Company, he decided to launch i-Hatch Ventures, a firm specializing in seed-stage funding for Internet start-ups. Lots of aspiring entrepreneurs recognize Austin. He always dresses in all black—black blazer, black slacks, black turtleneck—and he speaks at I-business breakfasts all around town. They like him, too. He speaks unhurriedly, almost languorously. His manner is mild. He has a sense of humor. His presence soothes.

Austin hasn't even made it into the main hall of the Metropolitan Pavilion—to be more precise, he hasn't even made it to the registration desk—when Fritz Desir, a handsome, strapping 29-year-old and one of the few African-Americans at CyberSuds, marches up to him and starts talking about his idea: Biguse.com.

It's not a bad idea. Desir wants to create the equivalent of an online house-boy—a local one-stop service that will deliver your groceries, pick up your dry cleaning, fill your prescriptions, pay your bills. But his presentation doesn't inspire confidence in his would-be patrons. That's where Brad Farkas—former software developer, Alexander's department-

store heir, and one of Austin's two partners—comes in. Farkas plays bad cop. Actually, he's a nice guy, but with entrepreneurs, he has a ruthless, third-degree style and a gaze that would skin a cat.

The two men talk in the lobby for fifteen minutes. Farkas never gives an inch. A typical example:

*Farkas:* "So I'm a dry cleaner. One question I would probably ask would be, 'What concentration of customers do you have in a three-block radius of my store?'"

*Desir:* "Right. Our answer to that would basically be based on traffic questions and to really work with them—"

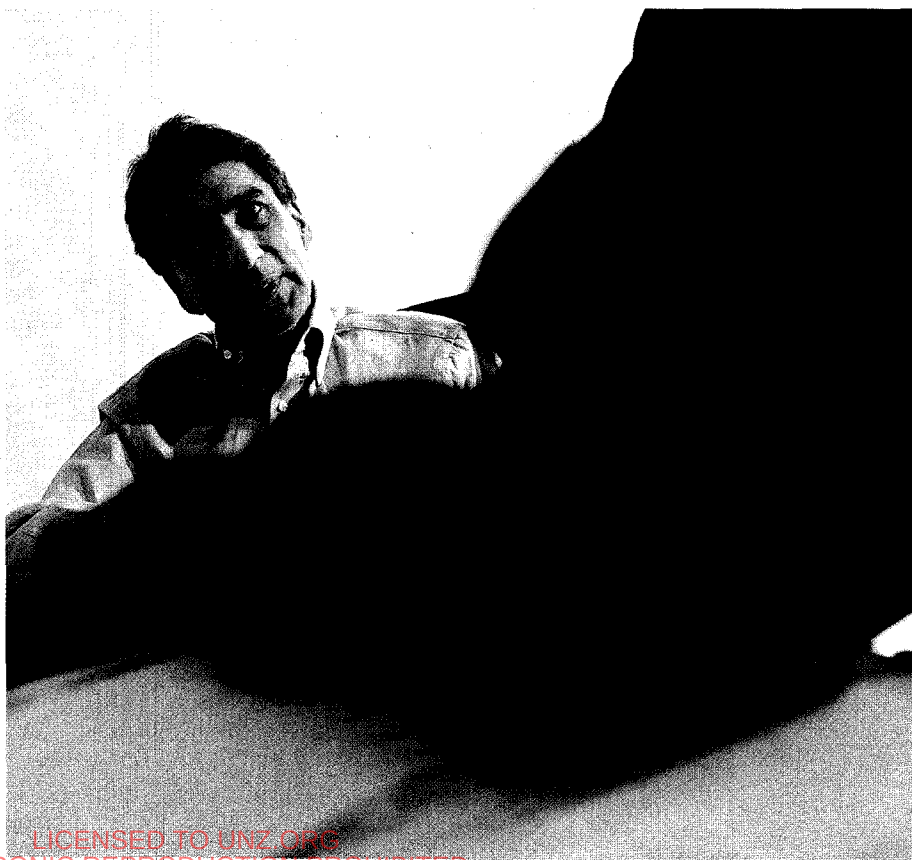
*Farkas* (shaking his head): "I'm a dry cleaner. What's your response?"

*Desir:* "What we're doing right now is trying to bring this online and do the promotions and see before we charge any money up front—"

*Farkas:* "So the answer is, you don't really have a demographic profile of how many people are in my market."

Just five years ago, Super CyberSuds amounted to a few hundred guys in a film-and-television studio in Queens, nibbling cheese squares; this October, 4,200 people

**"IN THE SEED SPACE. IT'S STANDARD FOR NINE OUT OF TEN DEALS TO JUST COMPLETELY WIPE OUT," SAYS BROTMAN. "WE'RE THREE FOR THREE. IT'S LIKE SHOOTING A BULL'S-EYE FROM 10,000 FEET AWAY IN HIGH WINDS."**







**ONLINE OF FIRE** Dan Malven (left) and Jerry Colonna of Flatiron Partners being pitched; opposite, Davinder Sethi of iPing.com.

have shown up, and it's a full-blown Turkish bazaar for nerds. A tall guy in red satin shorts and a checkered white-and-lime-green cape is standing by the door, handing out black eyeglasses with masking tape wrapped around the frames. "Booth two—check us out," he instructs the i-Hatch team. "Techies.com!" A fellow from corporategear.com, dressed like Austin Powers and speaking in some species of a British accent, presses red stubs of paper into Farkas's hand. "Free movie tickets, baby, yeah!" he shouts and runs off.

"Let's find a lucky aisle," Austin suggests. He tries weaving his way through the crowd, but we can barely move. I ask him why he bothers coming to these events. "To support the companies we've invested in," he says. Every few minutes or so, he shakes hands with someone he knows or gives out a business card. "And some of our co-investors are here, so we learn about some of the things they're investing in that might make sense for us," he says. "Also"—he's rounding a corner now—"there's the off chance you'll see something that you may not have given as much merit to on paper, but when you meet the team, and you actually see it . . . that happens more than you might imagine."

He takes a breather at the Mondera booth. "There's a bit of a herd mentality among venture capitalists," he admits. "The latest is that everyone has to have an Internet jewelry client."

And what else?

"Oh, It's a big list. Broadband. Pets. Drugs. Next-generation network equip-

ment. Browserware. Digital currency."

We round another corner and discover a trio of men in bright orange, all of whom look like they should be handling hazardous waste. There's no banner in their booth. Farkas stares. "I'm always amazed," he says, "at how many of these things you go to, and you pause in front of one of these booths for twenty seconds, look at them, examine them, and have absolutely no idea what the company does."

He scans the room. He doesn't look happy. But he insists he wouldn't be a venture capitalist if he didn't enjoy these events. "A big part of this job," Farkas explains, "is walking the street, knowing what's out there, so when you're pitched an idea, you know if it's been done."

As we leave, a lone man, quite young, is standing at the doorway, holding up a handwritten sign: I NEED AN ANGEL.

**B**ROTMAN IS PICKY ABOUT SELECTING his investments—so picky, in fact, that when he first hung out his shingle as a venture capitalist, he passed on Kozmo.com. ("In retrospect," he admits, "I should have trusted my gut about the CEO and invested in them.") He has thus far invested in only four businesses: LivePerson, which enables e-commerce sites to provide real-time customer service; Flooz, a form of Internet currency, so that kids and other creatures without credit cards won't be robbed of the pleasures of impulse-purchasing online; Bla-Bla, an irresistibly named portal people can use to juice up

their own Websites with chat and postcards; and BoxerJam, an online game show by the creators of *Jeopardy!*

Brotman didn't invest in BoxerJam until it was already well off the ground. But he invested in the others at the seed stage, and all three of them have managed to generate a lot of buzz—a remarkable feat in this staticky world. One (Flooz) has even managed to recruit Whoopi Goldberg to flack for it. But none has gone public yet.

Still, Brotman gloats. "In the seed space, it's standard for nine out of ten deals to just completely wipe out," he says. "We're three for three. It's like shooting a bull's-eye from 10,000 feet away in high winds."

I-Hatch, on the other hand, has decided to spread its risk around. It has 23 investments in its portfolio, including the FeedRoom, a customized local-news site started by Jon Klein, a former vice-president of CBS News; Faith.com, an online community for the spiritually inclined; and PlanetOutdoors.com, whose television commercials were done by the directors of *The Blair Witch Project*.

Brotman's not impressed. "That's not rifle shooting," he says. "That's machine-gun spraying." He pauses. "If I was comfortable with 10x," he says, referring the standard return on an investment most venture capitalists look for, "maybe I'd just throw half a million here, half a million there. But these companies need *my time* to become effective. I think that I can make the difference between 10x and 1,000x."

But i-Hatch, Austin reminds, has \$150 million to spend and three partners to look after its investments, while Brotman is a one-man, \$14 million show. "Also, a variety of investments diversifies the risk," shrugs Austin. "And we'd like to work with as many young teams as possible—that's our passion."

A FEW DAYS AFTER CYBERSUDS, AUSTIN AND Farkas are sitting in the big, windowless conference room of i-Hatch's temporary headquarters in the MetLife building, listening to a pitch from a team of young entrepreneurs. Austin has cherry-picked this crew; he's very interested in what they have to say.

"The pitch" in the high-tech world is a funny thing. It has become as slickly produced as a Hollywood film, though the content is often better suited to dinner theater. There's a narrative. There are computer-generated visuals, piped in from a high-speed Pentium III processor and projected onto a big screen. And there are stars. ("Tommy Hilfiger sits on our board of advisers!")

This presentation isn't dinner theater. It isn't Broadway, either, but it's fairly engaging. The CEO, Wayne Chavez, is running the show. He's 29 but looks much younger. "What we've identified," he says, starting to tippity-tap on a sleek little laptop, "is the corporate-casual revolution in America." A series of statistics pop up on the screen. Ninety percent of all American men in corporate settings go casual on Friday. Online-apparel sales reached \$300 million last year. Men's business-casual-wear is a \$22 billion market.

"We believe that the male consumer is somewhere between Heaven and hell," Chavez continues. "Heaven is tennis shoes, jeans, a sweatshirt. Hell is his starched white shirt, dark suit, black wing tips. And now that the corporate-casual revolution has come of age, he finds himself in a very confused state. He doesn't know how casual he should go or how formal. If he goes too formal, he looks too uptight. If he goes too casual, he's not serious enough."

Chavez looks confidently at the group. He is wearing a suit. They're dressed in slacks. "He also hates to shop," he notes. "About 30 percent of all men feel shopping for new apparel is a necessary evil. An additional 22 percent dislike the shopping experience. An additional 8 dislike it more than they did before. So well over half dislike the shopping experience."

Chavez came up with the idea for his company at Harvard Business School just over a year ago. Since July, it has been running on a small fund of angel money.

"Men concede that they need to dress well," he says. "But they have no time." A new slide pops up. MEN HAVE NO TIME, the heading says. Beneath is a picture of a man slumped at his desk, face buried in his hands, surrounded by bulging files.

"So you take a look at our customer," concludes Chavez, gesturing at the screen. "He's confused; he hates to shop; he concedes he needs to shop, because he needs to look good, but he has no time to do so. That's where smartcasual.com comes in. *How do we solve this pain?*"

Another slide. SMARTCASUAL IS NOT JUST ANOTHER DOT.COM, it says.

They will be the first movers in the space, Chavez declares. They will develop relationships with high-end clothing suppliers. Then he looks over at my tape recorder, politely asks me to shut it off, and explains the rest of his business strategy. (Suffice it to say that the customer will have to buy retail, but he'll be catered to better than most.)

Austin asks a question: How will smartcasual.com become a brand name and destination site?

Sixty percent of its marketing budget will go toward offline advertising, answers Jesse Stein, a former online journalist and the chief marketing officer of

the company. "We want to make smart-casual what Kleenex is to tissue," he says.

Derek Reisfield, a partner at i-Hatch, politely asks why anyone would buy retail when Brooks Brothers has sales on a regular basis. Ah, says Stein. Because these are whole ensembles. None of the pain of mix-and-match. "It's like Garanimals for men!"

Austin gives advice as much as he asks questions, scribbling in tiny letters on a legal pad. "What's your burn rate?" he asks. (Translation: "How much cash are you tearing through per month?") Forty thousand, says Stein. "Where are you, and where do you want to be?" asks Austin. They have \$80,000 left, says Stein, and they're looking for \$500,000 more.

One month later, i-Hatch becomes the lead investor in smartcasual.com.

IT'S HARD TO TELL WHETHER ALL, OR any, of the seed firms now blooming will make it past the tulip stage. Many of them, in Colonna's view, don't have the faintest idea what they're doing. "There's shit getting funded that shouldn't get funded," he grouses. "Shit where there's not a snowball's chance in hell that there's going to be a successful exit."

The more established venture-capital firms in the city will also argue, with some justification, that they add more than just a lot of money. They add cachet.

Choosing an upstart is like choosing Hofstra over Harvard. "Just because you have \$2 million doesn't make you a venture capitalist," sniffs Eddie Ryeom, a partner at Prospect Street Ventures. "I can honestly say, if an entrepreneur comes to us and he's partnered with someone who doesn't bring value, it's a bad sign for us, because you are judged as much by your partners as you are by yourself."

Small firms deflect this criticism by saying that their size is what makes them so attractive—they have the ability to give their clients hands-on care. They'll draft and redraft business models with them. Help them find a chief technology officer and the right designer for their site. "It's a different approach," says Brotman. "It's spending 300 to 400 hours with the company. It's like having a puppy or a kid. You need to spend quality time with it."

Seed-stage funding is an inherently risky business, depending on large, better-endowed venture-capital firms to finance future rounds of a company's life. If these firms don't like Chip Austin's or Steve Brotman's taste, or if the market slips because Alan Greenspan declares that the emperor of cyberspace is wearing no clothes, the i-Hatches and Silicon Alley Venture Partners of this world may implode.

"Most people today are working on a formula where they finance the first stage

**"THERE'S A BIT OF A HERD MENTALITY AMONG VENTURE CAPITALISTS," SAYS AUSTIN. "EVERYONE HAS TO HAVE AN INTERNET JEWELRY CLIENT." ALSO BROADBAND AND PETS.**







**FRESH START-UP** Mark Patricof is sitting pretty after funding Beauty.com; opposite, Chip Austin hears another pitch.com.

and three months later, it's public," says Alan Patricof. "But if those companies don't make it, it's going to eat up a lot of capital. So a lot of these small firms—I hope they pace themselves. Otherwise you're going to see a lot of failures that in the old days would have been private."

"If the market starts dropping overnight," he continues, "and all those little companies they're funding start running into trouble, I think their assumption is that they're going to come to larger firms, like us. Well, we won't do anything. We'll have our own companies to worry about."

Most of the younger generation of venture capitalists agree: There will be a shakeout. It just won't involve them. "For the average bear in this space, it's very risky," says Austin. "But we don't view this as risky at all."

**F**OR THREE MONTHS NOW, THE SILICON Alley Breakfast Club, a kaffeeklatsch for the city's aspiring dot-commandos, has been sponsoring something called "Touched by an Angel," the ultimate pitchathon for would-be Silicon Alley entrepreneurs. Participants submit their business proposals by either e- or snail mail; a selection committee, in turn, culls through them, chooses five or six finalists, and gives each company five minutes to present its plans to real, live venture capitalists.

Both Austin and Brotman are on today's panel, held in the ballroom of the Marriott Marquis. Brotman arrives early. He struts around and stares skeptically at the crowd, busily feasting on gummy bagels. Farkas and Austin straggle in late, exhausted from an evening of quarreling with a large institutional investor. They were trying to turn down its money. "We'd feel too much pressure to spend it all," says Farkas. "We could raise a quarter-billion if we wanted to."

At 8:30, both Austin and Brotman take seats at the podium. The games begin.

Jim Shaffer, the CEO of Clickshare, is up first. His company, he says, will allow consumers to consolidate credit-card numbers and passwords to create a single account on the Internet to purchase goods, services, and information.

Brotman speaks first. "There are 30 other competitors in that space," he says.

Austin is more diplomatic. "What do you offer that others don't?"

Next.

Phillip Seifert, a baby-faced 28-year-old with slicked-back hair and a silver tie, is the CEO of Enginenum9.com. As rap music blares, he begins to shout: "What are we about? Commerce and content for Generation X—but with an edge! We're not about Britney Spears! We're about Brandi Chastain taking off her shirt at the World Cup! We're not a Website! We're a club! An exclusive club!"

He starts pacing back and forth, like Susan Powter on a rampage about fat.

"... These kids want to make money! These kids get it! These kids came out of the womb with an Internet connection and a T1 line..."

His voice has started to tax the sound system. The speakers emit a plaintive screech.

"... I'm not naïve! But give these kids a platform to change the world..."

The insanity stops.

Austin: "I feel your passion. I still have no idea what you do. Give me, in 30 seconds, what you're trying to build."

It isn't much clearer five minutes later.

Next.

Paul Dell, from SportingAuction.com. His impulse-buying site for brand-name, bargain-priced new products is already up and running in Petersborough, New Hampshire, and has even managed to rake in \$1 million in revenues over the past year. He says he's looking for a second round of funding—somewhere between \$5 million and \$10 million.

The panelists, for the first time, are impressed, though each has questions. (Austin wants to know about how he'll compete with eBay and other sporting-goods stores; Brotman wants to know how he's planning to publicize his site—"Are you going to buy a commercial during the Super Bowl?") But Dell's answers are matter-of-fact and convincing; the way he tells it, anyway, he's found a niche.

Hmmm. Bookmark that.

Two others follow: Chip Ruhnke, from iStreamTV, and Jeffrey Tannenbaum, of DreamFront.com. Ruhnke, though a lovely and obviously brainy fellow, needs a catalytic converter to translate his pitch from engineer into English. Tannenbaum, though also a lovely fellow, needs a catalytic converter to translate 24-year-old into English. ("We're shooting for the stars!" he shouts at one point. "This is a revolution!")

SportingAuction.com wins.

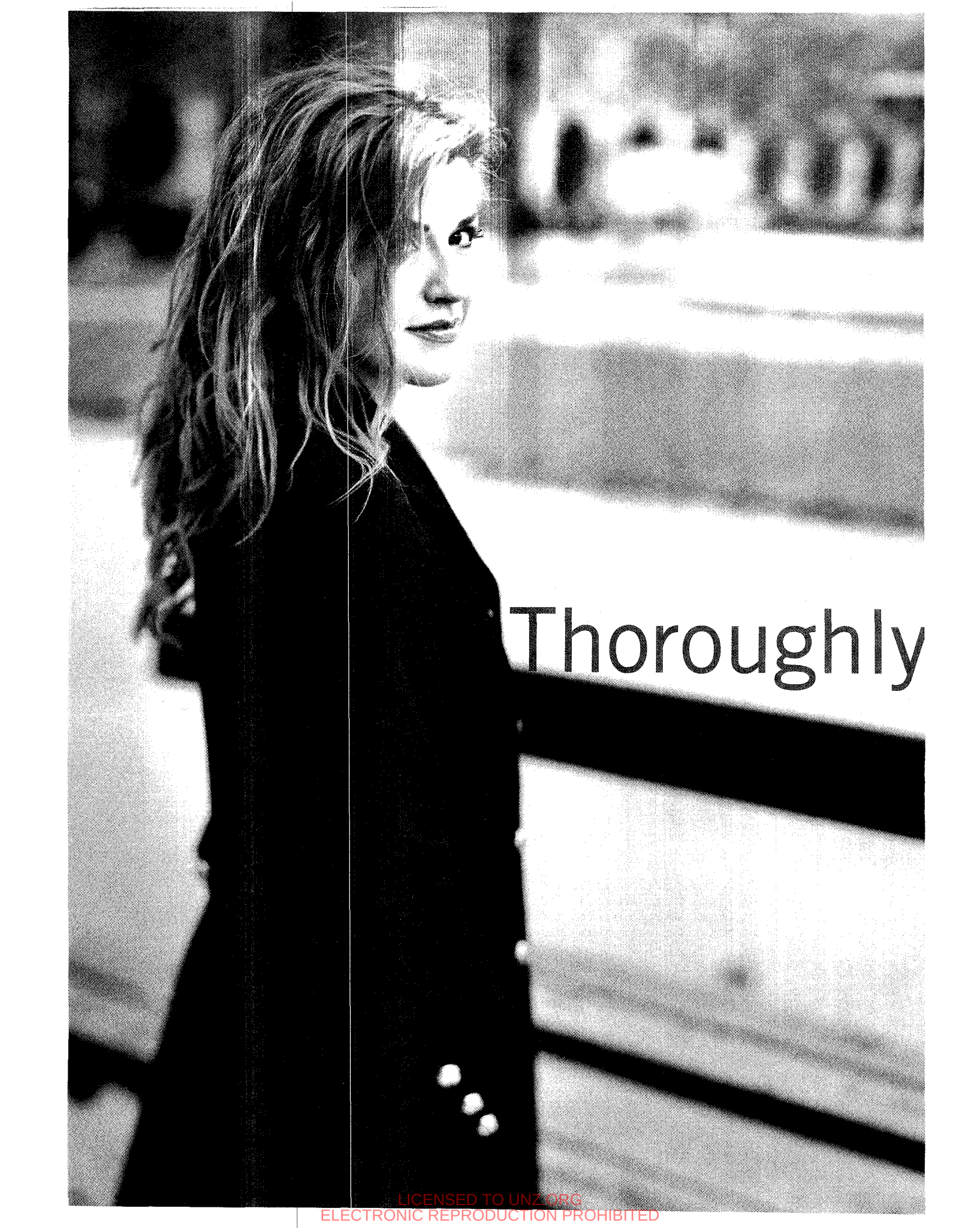
Afterward, dozens of aspirants approach the podium, eager to chat with Austin and drop him their business cards. A few hardy, brave souls line up to speak with Brotman, too, in spite of how flimsily he concealed his contempt for inane ideas.

Glenn Hauman, the ponytailed CEO of BiblioBytes, which enables users to read books online, watches with amusement. "Since when," he asks, "do these guys get the rock-star treatment?"

Brotman, for his part, has a serious case of pitch fatigue—an occupational hazard, though there are worse ways to get rich.

"I wish," he mutters, "that I'd had a gong."





Thoroughly



WHEN VIOLINIST ANNE-SOPHIE MUTTER WAS 6 years old, she performed in a church before several rows of paraplegics in wheelchairs. At one point, she hoped the sounds emanating from her instrument would, by sheer force of spirit, physically transform them, cure them.

"Music opens up a dimension that goes way beyond what we see and what we can physically feel," says Mutter 30 years later. "It reminds me of Michelangelo's picture in the Sistine Chapel, when the fingers of God and Adam almost touch. That's music for me."

No real miracles in that bygone church—except for Mutter herself. As a prodigy, she felt a strange kinship with the handicapped. "Being gifted is being, in a way, disabled, because you don't fit into the system," she says. "You are too quick, too different, too unmanageable, and therefore fall through the cracks." That's why she's started a foundation, based in her hometown of Munich, to provide gifted musicians with the right instrument and the right teacher. In addition, she regularly plays benefit concerts raising money to fight AIDS, leukemia, and myopathy, and she is building an orphanage in Romania.

Mutter, of course, didn't fall through the cracks. After demanding piano lessons as a 5th-birthday present, she soon switched to the violin. Within a mere eight years, leg-

tic concerto, by Jean Sibelius, to the recent Concerto No. 2 by Polish composer Krzysztof Penderecki (already underway, they continue on January 11, 12, 14, and 15 at Avery Fisher Hall). Two recitals, on January 10 and 17 at Carnegie Hall (with her partner, American pianist Lambert Orkis), will run the gamut from Bartók to mystic minimalist Arvo Pärt.

With most of the Classical and Romantic warhorses under her belt by her twentieth year, Mutter began to flirt with the challenges—and beauties—of the twentieth-century repertory, soon becoming its champion.

"Emotions don't stop in the 1930s," says Mutter. "There's so much touching, exciting music, and the selection I made follows the classical search for emotional involvement. As long as it has a story to tell, you can persuade an audience." Noting that the century that so aggressively signified the "new" is now behind us, she adds impishly, "We'll probably be a little less shy toward 'contemporary' music because it's not contemporary anymore—*That's the last century! My God, how boring!*"

Music may be the universal language, but it demands a good translator. As New York Philharmonic conductor Kurt Masur puts it, "Mutter is able to speak with this instrument; she even has something to say about life and death with her vio-

Many of the pieces in Mutter's festival would seem to have chosen her. Witold Lutoslawski's phenomenal *Chain 2*, Wolfgang Rihm's haunting *Time Chant*, and Penderecki's lyrical Violin Concerto No. 2 (her recording of which won two Grammys in 1997) were all written for and given their premieres by Mutter. The first two were commissioned by the late Swiss conductor Paul Sacher, who "planted the seed of contemporary art in me," says Mutter, adding that of all those on her program, the American George Crumb stands out as the "great revelation. The way he uses the fiddle and the piano is much more than one normal brain could imagine." Because the piece calls for some knocking on the instrument, Mutter will use a contemporary violin instead of her customary Strad: "Doing that to a fiddle nearly 300 years old doesn't make me feel comfortable."

SINCE HER FIRST MOZART RECORDINGS WITH Karajan, Mutter has metamorphosed from pudgy wunderkind to bombshell virtuoso decked out in her trademark strapless gowns, each album cover a ringer for a fashion ad. Selling classical music these days seems to demand such body-beautiful tactics, but sex appeal and virtuosity have gone hand in hand ever since the flashy days of Franz Liszt. Yet none of this would mean anything were it not for Mutter's irresistible sound. "Each note for me is like a sculpture," she says. "That is what attracted me to this instrument as a very small child—that with one finger I can create a whole world in only one single note."

# Modern Mutter

Though she can fiddle Vivaldi with the best of them, Anne-Sophie Mutter's true passion lies with contemporary music. By Robert Hilferty

endary Berlin Philharmonic conductor Herbert von Karajan had taken her under his wing, pronouncing her "the greatest musical prodigy since the young Menuhin." Her debut, at age 13, mystified and galvanized audiences in Salzburg, rapt before the mature, sophisticated sound-world emanating from so young an artist.

AT AGE 36, MUTTER—NOW A WIDOWED mother of two children and a global superstar—has never fizzled, a real danger in the high-pressure lives of the preternaturally gifted. "I have too much fire to ever be burnt out," she insists. Indeed, she's spending the new-millennial month of January in New York City spinning out a dizzying retrospective of twentieth-century works for the violin—the kind of intense, back-to-back concertizing that would send most musicians to the E.R. Three programs with the New York Philharmonic, each performed twice, range from the last Roman-

lin." Her ability to get across the logic of any piece goes back to the Karajan years. "He taught me what to look for in scores, where to put the spotlight," says Mutter. "It's like being a detective." Karajan also taught her to see beyond her own belly button: "He prepared a climax in a symphony a half an hour in advance. *Petits moments de beauté* didn't interest him. There was always a big arch, all the way to the end, as if constructing a cathedral in one evening.

"The Berg concerto is an El Dorado for a detective's mind," she continues, referring to one of the works she'll perform this month. "How can you get excited, how can you get under the skin of the piece if you don't really, *really* know it?" She really knows, for instance, how the Bach chorale blossoms out of the work's twelve-tone row—one of the most poignant moments in all of music: "That's Berg's genius: He combines the serial system with soul."

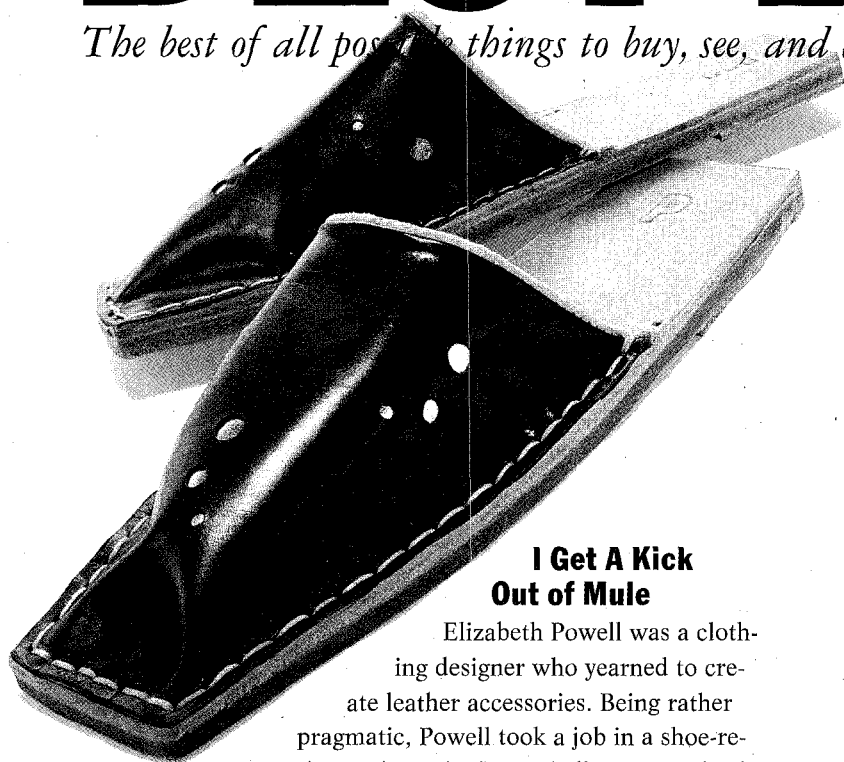
For her, art is more than just a metaphor. At age 11, Mutter found herself trembling before the violent colors in Van Gogh's last painting, *Wheatfield With Crows*. A Velázquez crucifixion has haunted her for twenty years. And her recent recording of Vivaldi's *The Four Seasons*—dedicated to her husband, Detlef Wunderlich, who died of cancer four years ago—probably would not have happened but for a chance visit with the German artist Gotthard Graubner, whose paintings grace the album's cover.

Since danger and risk-taking are a way of life for Mutter inside the concert hall, it makes sense that mountain climbing is a passion of hers. They're not unrelated. "Climbing the mountain is exactly what you must do each evening," she says. "You must always approach a piece as if it were the first time. You're never sure of the outcome—at least *I'm* never sure. That makes it so exciting. And frightening."

# BEST BETS

*The best of all possible things to buy, see, and do in the best of all possible cities*

**BY CORKY POLLAN**



## **I Get A Kick Out of Mule**

Elizabeth Powell was a clothing designer who yearned to create leather accessories. Being rather pragmatic, Powell took a job in a shoe-repair shop, where she learned all manner of cobbling essentials. Today, she's turning out handmade kidskin mules. Though the shapes are super-simple, what sets them apart are her whimsical cutouts and rich Renaissance colors (around \$165).

AUTO/805 Washington Street/212-229-2292

BARK/369 Atlantic Avenue, near Hoyt Street, Brooklyn/718-625-8997

SHI/233 Elizabeth Street/212-334-4330

## **Salt Boxes**

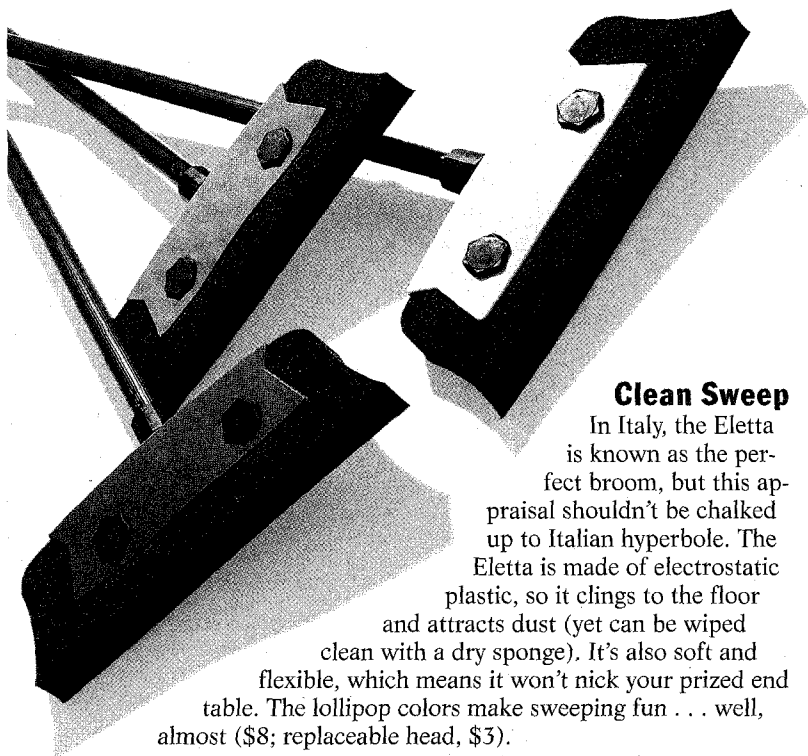
Until recently recipes merely called for salt, the everyday supermarket kind, but now kosher or sea salt is likely to be specified. One-upping this trend is Sarut, an American importing company, with tiny crates of French sea-salt crystals tarted up with assorted dried spices and herbs.

The poultry crystals are laced with bits of rosemary, thyme, sage, and marjoram; ones meant for seafood have fennel, thyme, marjoram, and sage; those for vegetables, parsley, garlic, tarragon, and chervil. And the seaweed crate, a must for Asia buffs, is replete with four varieties of edible algae (\$18 for 11 ounces).

ABC CARPET & HOME/888 Broadway, at 19th Street/212-473-3000







### Clean Sweep

In Italy, the Eletta is known as the perfect broom, but this appraisal shouldn't be chalked up to Italian hyperbole. The Eletta is made of electrostatic plastic, so it clings to the floor and attracts dust (yet can be wiped clean with a dry sponge). It's also soft and flexible, which means it won't nick your prized end table. The lollipop colors make sweeping fun . . . well, almost (\$8; replaceable head, \$3).

THE TERENCE CONRAN SHOP/407 East 59th Street/212-755-9079.



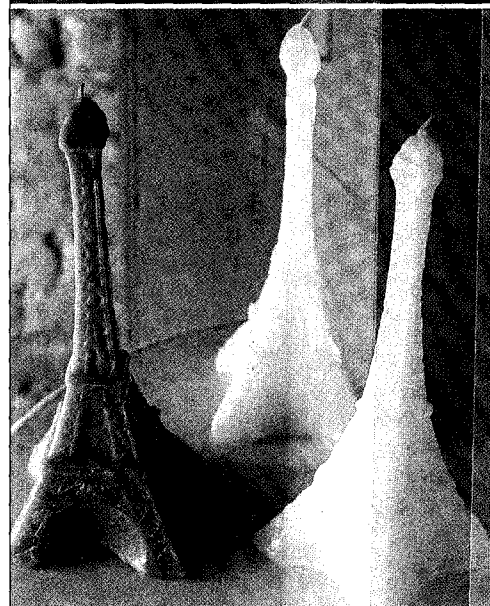
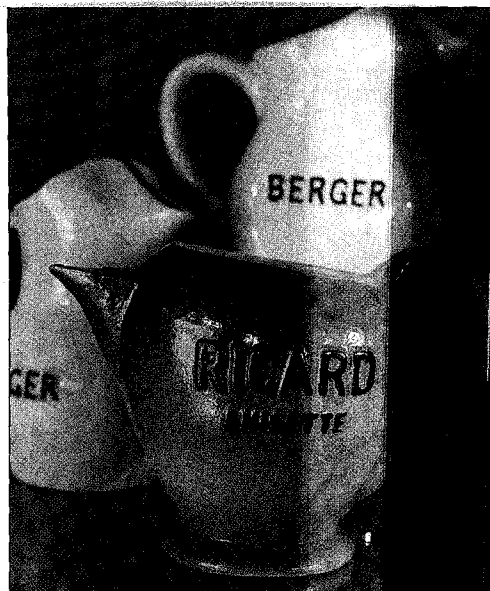
### Color Guard

First furniture, then fabrics, and now paints seemed a logical progression to interior designer turned shopkeeper Jennifer Mabley. Her new organic-milk-based matte-finished pigments are based on those from the eighteenth century, but more important, they match her silk-fabric collection. And Mabley, ever mindful of decorating disasters, offers four-ounce tester pots so customers can paint a three-foot-square swatch in their living room, bedroom, or dining room, thereby avoiding pesky and costly color mishaps (tester, \$9; gallon, \$55).

J. MABLEY FABRIC CO./39 N. Moore Street/212-966-5464

### Photographed by Nedjeljko Matura

Send shopping questions to Corky Pollan, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999.



Photographs by Joe Scaturo (2).

### French Roost

The city has recently been invaded by the French—not by new haute designer types but by little French general stores. The newest, Le Gamin, is an offshoot of Tam and Robert Arbor's popular East and West Village restaurants, and it's filled with all the serving pieces that their customers keep wanting to buy, like the carafes, the oversize café au lait cups, and the Pillivuyt sauceboats and fish platters. But the Arbors' tiny digs offer other temptations, too, the kind of stuff you'd drag home from a trip to Paris: Eiffel Tower candles, Côte Bastide lotions and potions, vintage bistro ashtrays, canned truffles. Most everything is from Paris, the Southwest, or Provence, and from French companies that have been around for over 100 years. (From \$2 for a church candle to \$20 for a wine glass to \$90 for a canvas tote to \$190 for a bistro chair.)

LE GAMIN/114 West Houston Street/646-654-6685

# SMARTCITY

## Orient Express

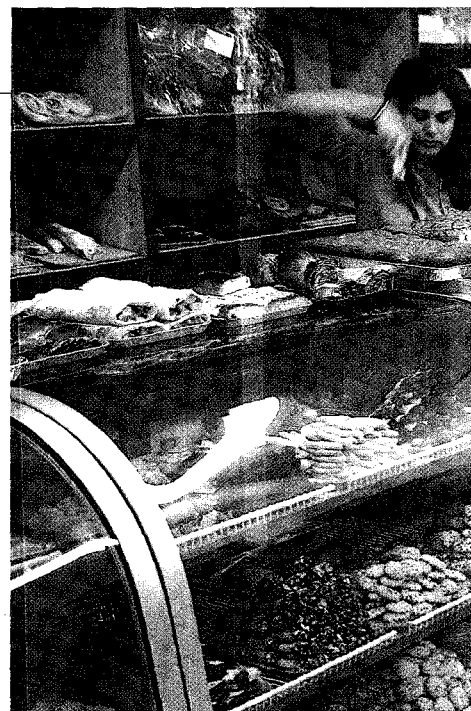
Take the F train to Brooklyn, where ancient Sephardic traditions are preserved—and savored—in the family-owned shops along Kings Highway. By Julia Moskin

**N**EW YORK JEWISH IS WELL-WORN territory for local food lovers. Rhapsodizing over pastrami and knishes is practically a residency requirement, and even babes in arms know the difference between Nova and belly lox. These foods were brought here by Eastern European Jews—the Ashkenazim. Sephardic cuisine, featuring salted chickpeas and ripe melons, fresh pita bread and wrinkled pickles, fleshy apricots and succulent shish kebabs, is foreign to most of us, and yet New York is home to some of the best Sephardic cooks outside of Israel.

The Sephardim—Jews of Mediterranean, Middle Eastern, and North African descent—first arrived here around 1654. Today's community of Syrian, Moroccan, Turkish, Yemeni, and Israeli immigrants is centered on the synagogues and food shops radiating from the intersection of Ocean Parkway and Kings Highway. To explore this flip side

of New York Jewish food, make room in your freezer, then take the F train to the Kings Highway stop. (These vendors sell exclusively kosher food and so, naturally, are closed on Saturdays.)

Make **Mansoura Middle Eastern Bakery** (515 Kings Highway; 718-645-7977) your first stop. Alan Mansoura was born into a long line of Syrian bakers in Cairo, and with wife Josiane and sons Ike and David, he's preserving the tradition for the future. Their handmade, sesame-sprinkled pastries filled with cheese, meat, or spinach come in a gorgeous variety of shapes and sizes and are bound to delight lovers of Indian samosas or Latin empanadas. Sambusik are half-moons of pie-crust-type pastry; mora are made with phyllo dough. My favorites are the lahmajine, savory little dough rounds topped with ground lamb, pine nuts, tamarind, and tomato paste. They're ideal for quick dinners or cocktail-party hors d'oeuvre.



Feast your eyes: Clockwise from above, pre-Shabbat shopping at Pita Sababa; kibbehs from Bat-Yam; seed varieties from Bat-Yam; compressed caviar from Mansoura Middle Eastern Bakery.

Josiane Mansoura cures her own bot-targa, compressed caviar, called batarekh in her native Morocco. At \$55 per half-pound chunk, it's worth every cent, as you'll see when you shave it over a buttered baguette or hot pasta.

Mansoura is also one of the few remaining practitioners of the art of Mediterranean confectionery. Traditional treats like balls of apricot paste are worked with fresh pistachios, and Turkish delight, a rose-water-flavored pistachio confection, is made according to an ancient recipe. Mansoura's kaak (rings of pastry crisped with salt and sesame seeds) are easily the best on Kings Highway. Everything comes in finger-friendly portions: rounds, diamonds, squares—the nibbling opportunities are endless. Be sure to sample the crisp cookies filled with toasty cinnamon-date paste.

On the next corner, the Levy family runs the **Bat-Yam Middle East Grocery** (525 Kings Highway; 718-998-8200), a great source for Sephardic cooking ingredients such as bulgur wheat, tamarind paste, rose water, pink pickled turnips, white cheese ready to be “strung” into a pile of tangy shreds, and even dried whole eggplants. In the freezer case, you'll find sartitcha (delicately spiced sausages) and slim Moroccan “cigars” of pastry rolled around a spiced-meat filling. Kibbeh is one of the key dishes of the Syrian table; Bat-Yam makes both long torpedoes and small balls of this homey mixture of ground meat, bulgur,

### EXPERT TESTIMONY

## Vitamin Efficiency

Cold-and-flu season is here again, which means it's time to put Grandma on standby with a supply of chicken soup—and to refresh one's stockpile of echinacea, vitamin C, and zinc. For one-stop shopping, nutritionist Oz Garcia suggests **Whole Foods** (2421 Broadway, at 89th Street, 212-874-4000; and 117 Prince Street, 212-982-1000). Author of *The Balance* and president of Personal Best, a nutritional-consulting firm, Garcia has sent many health-conscious Manhattan celebrities—including Donna Karan and Veronica Webb—to this nutritional emporium. “It's one of my favorite places on earth,” he says. However, for especially hard-to-find supplements, Garcia recommends **Hickey Chemists, Ltd.** (888 Second Avenue, at 47th Street, 212-223-6333; and 1258 Third Avenue, at 72nd Street, 212-744-5944) or **Willner Chemists** (100 Park Avenue, at 41st Street, 212-682-2817; and 253 Broadway, at Murray Street, 212-791-0505). Both stores offer wide ranges of products as well as highly trained staff. When asked which store he prefers, Garcia grins and says, “That's like asking, ‘Which Ferrari do you want?’”

TARA MANDY





onions, and parsley, ready for deep-frying or poaching in soup. Before you leave try the dry-roasted salted chickpeas, the preferred theater snack of the ancient Romans.

It's unwise to go food shopping when you're hungry, so if these sights and smells make you peckish, head for **David's Restaurant** (539 Kings Highway; 718-998-8600), a beacon of authentic Sephardic cooking along a strip otherwise dominated by kosher versions of American fast food. Here you can satisfy your on-the-spot craving for hot, crisp Moroccan cigars, served with Yemeni chili sauce and Israeli pickles. Or try the Syrian bazargan, an irresistibly intense paste of bulgur wheat, dates, tamarind, tomato, and cumin, with fresh hot pita. On Sunday mornings, try Yemeni breakfast specials such as jachnoon, a roll of eggy dough cooked overnight that you pull apart with your hands and eat with a cool fresh-tomato sauce and bites of



hard-boiled egg. Even better for breakfast or lunch is Tunisian shakshuka, a delectable mix of tomatoes, onions, and peppers with a tender egg cooked right in the dish. Order a side of mujadara, a classic Syrian dish of rice and lentils, with a typical fillip of flavor from caramelized onions. There's also a rotating schedule of the stuffed vegetables for which the women of Aleppo are famous. Try the artichokes braised into submission with delicate, oniony meatballs.

After reviving with a strong Yemeni coffee, visit the community's central bread bakery, **Pita Sababa** (540 Kings Highway; 718-382-1100). Unlike commercially produced pitas, the breads made here are soft, floury, and puffy; they come in three sizes and several flavors, including sesame, garlic, and onion. Some are painted with the strong, earthy spice mixture called za'atar. The large, flaky turnovers called koaba are filled with cheese or potato; the atayef and cigar pastries are filled with a walnut-spice mixture and decadently deep-fried.

On the way back to the subway, stop at the rather gory **Kings Highway Glatt Meat** (497 Kings Highway; 718-382-7655) where you'll pay much less than you would at any Manhattan kosher butcher for freshly salted brisket and short ribs.

## NAVIGATOR

**Q:** I'm a very active woman, and now that I'm pregnant, I want to stay in the best possible shape without overdoing it.

**A:** There are plenty of fitness and yoga centers that offer prenatal classes, emphasizing proper breathing and stretching techniques used in childbirth. Monday and Wednesday evenings or Tuesday and Thursday mornings, you can catch **Making Waves at Battery Park Swim and Fitness** (375 South End Avenue; 212-321-1117). It's a low-impact-aquatic-aerobics class with light kicking and little jumping. Conveniently, the club offers a monthly membership. Prenatal, and postnatal, classes are offered at **Peggy Levine Total Fitness for Women** (212 West 92nd Street; 212-362-5176). The 70-minute prenatal basic low-impact-aerobics class focuses on stretching, alignment, and circulation. Or you can take a prenatal yoga class, incorporating breathing and posture exercises to prepare for labor and delivery. Each class is \$18, and a monthly discount card is available. Sign-up is five minutes before class, but don't forget your doctor's note. (Really.) **Jivamukti Yoga Center** (404 Lafayette Street; 212-353-0214) has prenatal yoga classes with an emphasis on stretching and breathing. Classes are \$15 and meet every Tuesday and Thursday morning. **Maternal Fitness** (108 East 16th Street; 212-353-1947) offers two workshops. **Workshop A** is for those who have never taken a prenatal exercise class; the emphasis is on muscle strengthening with light weights, focusing on the abdominals. Most of the activities are seated. **Workshop B** is more advanced. Each workshop is six weeks long and costs \$225. Sign up early: This month's classes are almost filled to capacity.

LAUREN DeCARLO



SALES & BARGAINS SHYAMA PATEL

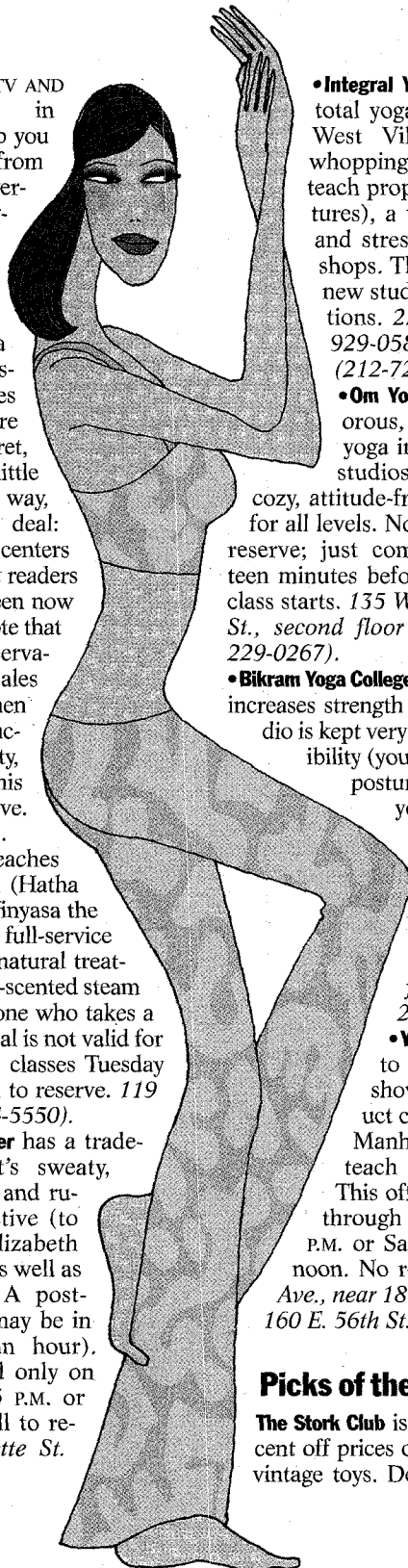
# Om Improvement

**Strike a pose:** *It's a tense town, but the city's top yoga centers can keep the (inner) peace. And we've arranged a special deal to stretch your budget.*

**W**ATCHING TV AND ordering in won't help you recover from that lingering New Year's hangover, but it's not too late to make a resolution to get into shape. If you've never taken a yoga class, give the rediscovered seventies craze a try; if you're already in on the secret, maybe you need a little motivation. Either way, here's a can't-miss deal: The following yoga centers are giving *New York* readers one free class between now and February 28 (note that several require reservations—mention “Sales & Bargains” when booking). Sign up according to your ability, and surrender this page when you arrive. Happy stretching...

• **Soho Sanctuary** teaches three kinds of yoga (Hatha is the least taxing, Vinyasa the most) and is also a full-service spa with lots of all-natural treatments. A eucalyptus-scented steam bath is free for anyone who takes a class. The “S&B” deal is not valid for the 6 and 7:15 p.m. classes Tuesday through Friday. Call to reserve. 119 Mercer St. (212-334-5550).

• **Jivamukti Yoga Center** has a trademarked style that's sweaty, calorie-consuming, and rumored to be addictive (to celebrities like Elizabeth Berkley and Sting as well as regular humans). A post-workout massage may be in order (\$75 for an hour). (This offer is good only on weekdays before 5 p.m. or after 7:30 p.m.) Call to reserve. 404 Lafayette St. (212-553-0214).



• **Integral Yoga Institute** pushes a total yoga lifestyle: The larger, West Village branch has a whopping seven studios (classes teach proper breathing and postures), a vegetarian food shop, and stress management workshops. The “S&B” deal is for new students only. No reservations. 227 W. 15th St. (212-929-0586); 200 W. 72nd St. (212-721-4000).

• **Om Yoga Center** teaches vigorous, flowing Vinyasa-style yoga in two bright, homey studios. The center is

cozy, attitude-free, and good for all levels. No need to reserve; just come fifteen minutes before the class starts. 135 W. 14th St., second floor (212-229-0267).

• **Bikram Yoga College of India** increases strength and stamina. The studio is kept very warm to promote flexibility (you'll learn to hold certain postures for a full minute). If

you like it here, you're in luck—the second class is always free. No reservations; arrive fifteen minutes early. 797 Eighth Ave., near 48th St., fourth floor (212-245-2525).

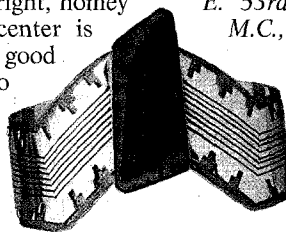
• **Yoga Zone** brought yoga to the masses with a TV show, videos, and a product catalogue—but the two Manhattan studios still teach posture-based Hatha. This offer's not good Monday through Thursday 5:45 to 8 p.m. or Saturdays 10:30 a.m. to noon. No reservations. 138 Fifth Ave., near 18th St. (212-647-YOGA); 160 E. 56th St. (212-935-YOGA).

## Picks of the Week

The **Stork Club** is shaving 20 to 50 percent off prices on all kids' clothes and vintage toys. Designers include funky

favorites like Suss Design and Wowo as well as the shop's own label. Prices on all clothes are from \$8 to \$85. On Sundays during the sale, there will be activities for young shoppers. Sizes 0-6. 142 Sullivan St. (212-505-1927); A.E., M.C., V.; Mon.-Sat. 11-7:30, Sun. noon-6; 1/14-2/1.

**Mason's Tennis Mart's** sale has tennis clothes for men, women, and children, all marked down by half. Makers include Fila, Wilson, Ellesse, and Quantum. Adult clothing prices are mostly \$30-\$125. 56 E. 53rd St. (212-755-5805); A.E., M.C., V.; Mon.-Fri. 9:30-6:30, Sat. 10-5; 1/10-2/10.



**Kokopelli** is taking half off all its chic, southwestern jewelry (silver, gold, and semiprecious-stone-encrusted). A 50-strand silver

necklace is \$50, a gold and red coral bracelet (pictured) is \$688, a gold and diamond ring is \$3,200. 120 Thompson St. (212-925-4411); A.E., M.C., V.; Mon.-Sun. 11-8; 1/10-1/16.

**Jill Stuart** is filling the basement of her shop with leftover fall and winter stock and clearing it all out. You'll find hip girlie knits, separates, and party clothes (pictured)—all for at least 60 percent off regular prices. Wool felt coats are \$220; chunky cashmere sweaters are \$280; A-line skirts, tops, and dresses are \$80-\$175. 100 Greene St. (212-343-2300); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. noon-6; 1/10-1/21.



**DO NOT PHONE:** Send suggestions to Shyama Patel, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to “Sales & Bargains” and not previously advertised or published elsewhere will be given preference.

Illustration by Marc Stüwe. Photographs: top, courtesy of Kokopelli; bottom, courtesy of Jill Stuart.



# In Trump We Trust

*We should have guessed that Donald Trump (albeit completely inadvertently) is one of America's greatest political satirists.*

## The America We Deserve

BY DONALD TRUMP  
Renaissance Books; 286 pages, \$24.95

**T**O TRULY PLAY HUMOR STRAIGHT, YOU HAVE TO BE straight, which is what makes Donald Trump America's greatest living comedian. He's everything Andy Kaufman might have been if he'd forgotten that he was Andy Kaufman and really become the characters he played. The key to Trump's brilliance as a parodist is his total lack of irony. Double meanings escape him.

He's truly unambivalent. A lounge-lizard Nietzschean, he sees the world as raw material for his own advancement. He's a sort of innocent, a primitive. According to his immaculate animal logic, doing well is also doing good, for there can be no distinction between the two. Success is its own entire justification. It is that it is. And our winners should be our leaders.

As befits this master of unconscious camp, the only jokes in Trump's campaign book, *The America We Deserve*, are unintended, which is what makes them so hilarious. The title, for instance, which seems straightforward at first but reads, at second glance, like a reproach. (*Spare us from what we deserve*, we want to scream.) Then there are Trump's comparisons of himself with the founding fathers. Jefferson had wisdom and talent, sure, but how would he have

fared, Trump asks, in a negotiation with foreign bankers? (Students of Jefferson might say rather well.) And on it goes—a series of brilliant lines, uttered with absolute sincerity, that send up the campaign-book genre itself. Like Kaufman doing Elvis, Trump does a job on the literary form that it may never fully recover from. If only for this, the man deserves our thanks.

Let's start at the end of the book and work forward. All candidates seek endorsements from famous types, but Trump, in the Epilogue, titled "Roll Call," does the old-school politicians one better by offering various icons his endorsement and suggesting that they'll reciprocate. He promises roles in the government to celebrities like Oprah and Spielberg. An all-star Cabi-

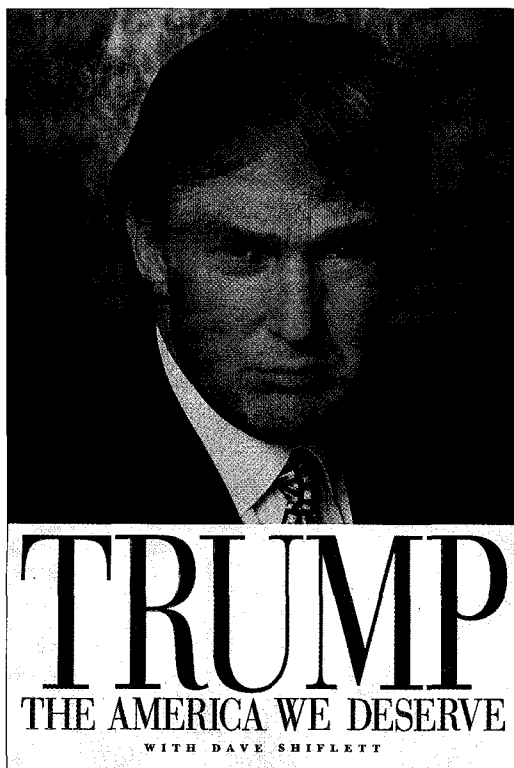
net. These folks are his friends, after all; they'll heed his call, possibly after he's softened them up with flattery. "Another person I'd call has a familiar name: Hoffa. That's Jim Hoffa, the new president of the International Brotherhood of Teamsters." Trump admires him, he writes, because "his knees don't jerk." Another fantasy appointment whose unlisted number Trump pledges to dial up is General Electric CEO Jack Welch, "a guy who is brilliant, who understands American business inside and out in a profound way, and who is also a great communicator." The implication through-

out the chapter is that these superachievers and zillionaires owe Trump favors and see him as a brother.

Trump's language in the book sounds like a cross between a Mafia don's and an old ballplayer's. One hears him spitting out chew between clipped sentences. He's always asking the reader to let him be frank, then going ahead and being frank anyway. Sometimes we don't want him to be frank, like when he writes about bombing North Korea if its dictators don't get with the program. Sure, it might unleash thunderclouds of fallout if we hit their nuclear reactors, but Trump feels it's a gamble we ought to take. And Castro? The man's a menace. Just arrest him. As for China, it's Trump's way or the highway. China is not currently a country, he lets us know, where he'd even consider

opening a hotel—the ultimate dis.

Walk deafeningly and carry two big sticks—that's the essence of Trump on foreign policy. It takes guts to advance such positions, he insists, though the reader suspects that what it really takes is confidence that you'll never have to follow through on them. Trump is more nuanced on domestic issues—so nuanced, in fact, that often he makes no sense. His idea of campaign finance reform is to ban soft money outright while removing all limits for personal contributions. "Free speech is, alongside freedom of conscience, at the very foundation of our society. And when you say a person can only speak to the tune of \$1,000 you may be severely limiting his vocabulary." Why should money talk



**Trump's platform?**  
**Arrest Castro;**  
**Oprah in the**  
**Cabinet; no hotels**  
**for China, among**  
**other modest**  
**proposals.**

# c u e

What are the new films and where are they playing?

Broadway, Off Broadway, or Off-Off Broadway?

Music under the stars or on the stage?

How about a comedy club for a few laughs?

Want to be moved by classical art or avant garde art?

How about dinner after the show?

Let's take the kids out - where should we go?

**CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world.**

See it every week in

**NEW YORK**  
MAGAZINE

when it can yell? And just so we'll know exactly who's buying us out, Trump calls for a sort of national ticker tape listing the identities of donors and the amounts of their bids. One imagines the Internet might play a role here, resulting in online influence peddling that will be open to the general public. (Capital-gains-tax reduction. Ask: 3%.)

It's funny stuff, made funnier by Trump's deadpan. He knows as well as the other candidates that no one reads these campaign books, anyway. No one with an open mind, that is. No one who's undecided. They're for fans. And since Trump being Trump is what the book's about, the man proposes a nationwide lottery to rebuild the country's espionage capabilities. Hey, why not? Trump's health-care proposal—a single-payer system that even Hillary might shy away from—at least has the virtue of being huge. Trump likes huge. That goes for taxes too. Trump wants them big: a onetime levy of 14.25 percent on anyone worth over 10 million dollars. Daring us to figure his net worth, he lets on that such a tax would cost him, personally, hundreds of millions. He's willing to pay it, though. He's also willing to give up his casinos if he's elected, or place them in a trust. Easy come, easy go. That's how the big boys play it.

**BOOKS** One way candidates distinguish themselves is to let us in on their obsessions. For Gore, it's global warming. For Bush, it's phonics. And for Trump, it's urban terrorism. Though otherwise supremely confident, Trump turns neurotic and phobic at the prospect of briefcase nukes and hip flasks full of anthrax. Apparently, this is a family hang-up; Trump repeatedly cites a relative who obsessed about the issue, too. Aside from filling the cities with high-tech sensors, though, Trump doesn't seem to know how to deal with terrorism other than to worry hard about it and hire enough spies to blanket the globe. One almost pities Trump here. The fellow is petrified. One wonders if the reason he covets the White House is that it's the only place he can imagine feeling physically safe. Trump is only human, after all, as he'll be the first, and last, to confess. Even he can't quite get over his soft spots—for orphans, for family farmers, and for anyone who doesn't have a hotel chain all his own. And that's his book's greatest joke, its masterstroke: Trump seems to think he's writing out of pity, and campaigning because he cares. Sure, he's self-centered, but that center is large enough to contain us all. Other candidates say this but don't believe it. Trump believes it. I mean it: The guy's hysterical.

Walter Kirn's 1997–2000 reviews are available at [newyorkmag.com](http://newyorkmag.com).

## The Talents of a Sculptor and The Skills of a Surgeon



For 30 years, Board Certified Plastic Surgeon and award-winning sculptor **Stanley Taub, M.D.** has offered the finest in

### Cosmetic Surgery

- Re-corrective Breast Augmentation Surgery
- Breast Enlargement and Reduction Specialist
- Male Breast Reduction for Gynecomastia
- Face, Neck Lift and Eyelid Surgery
- Liposculpture for Body Contouring
- Rhinoplasty & Re-corrective Nasal Surgery

Call for a Free Consultation

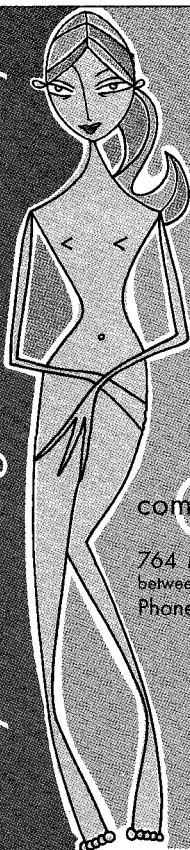
**(212) 628-8585**

737 Park Ave., NYC. Outpatient Surgical Facility

**LOW-COST FINANCING AVAILABLE**

[www.drstanleytaub.com](http://www.drstanleytaub.com)

are you having a bad hair day?



completely bare introduces the most permanent hair removal available: epilight

**cb**  
completely bare

764 Madison Avenue  
between 65th & 66th street  
Phone 212.717.9300

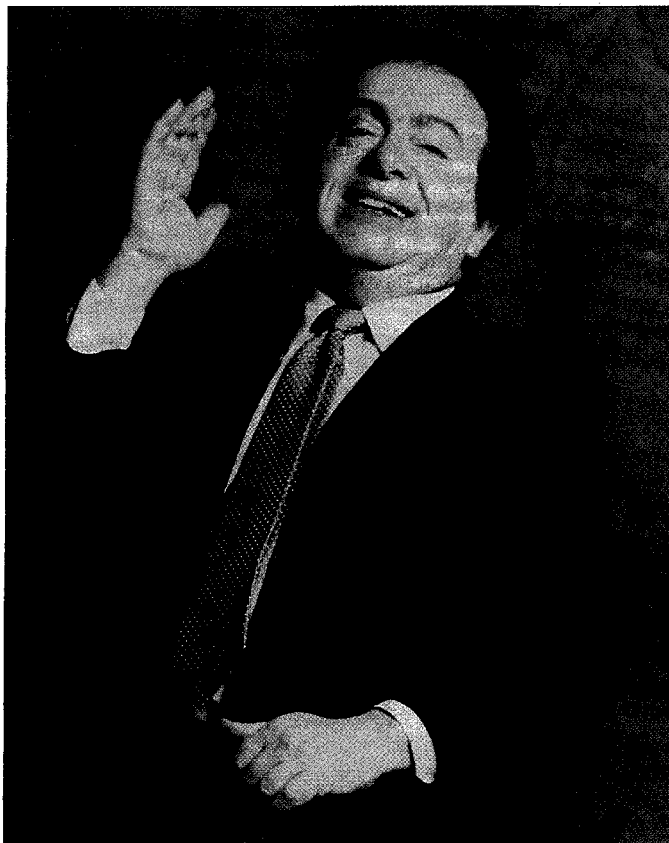
cb's enhanced microdermabrasion system combat the signs of aging • erase fine lines



THEATER JOHN SIMON

# Laughing Gasbag

*A burst of inspired vulgarity, Jackie Mason's new show takes aim at Jews, non-Jews, anti-Jews, and everyone in between; commit now to 'Fully Committed.'*



**J**ACKIE MASON IS ONE OF OUR FUNNIER COMICS. Not so funny as Dame Edna (who is?), but still damned funny. He has expert timing, perfectly judged emphasis, minimal fuss (nothing much by way of scenery, costumes, supporting performers), and hilarious material. His range is omnivorous: Politics, culture, race, religion, restaurants, cabbies, performers (he is a devastating impersonator), the Messiah, God, the audience (well-chosen patsies), etc. are grist for his fast-grinding mill. Even so, **Much Ado About Everything**, his current show, is not quite about everything. But it comes commendably close.

True, some of the targets, such as turbaned taxidemons, Mason has skewered before, but the jokes and delivery are good enough to bear repetition. Everything about Mason has bounce—his movements, delivery, even his ogles—but he can also summon up silences of utmost consternation and looks of shocked despair. He is politically incorrect, and glories in it with ecstatic gloat. Mason's humor should prove irresistible to at least two, admittedly overlapping, groups: anti-Semites and Jews. Jackie gets astonishing mileage out of cannily

contrasting Jewish and goyish ways. Though the butt of the jokes are mostly the former, enough spills over onto the latter.

Nobody is spared, including blacks and Hispanics, so that Jewish theatergoers will feel assimilated in this ecumenical contumely. Moreover, the jabs, though sharp, do not aim at the jugular, as witness the names of Jewish legal counsel—one of them a co-producer—among the program credits.

CLOSE ON THE HEELS OF A NEW ADAPTATION OF *The Jazz Singer* comes **Jolson & Co.** by Stephen Mo Hanan and Jay Berkow, which calls itself a “new musical play” and is the life story of Al Jolson told in monologue, dialogue, and a goodly number of songs from Jolson's ragbag. It does a pretty fair job of giving you the man, warts and all, and generally avoids sappiness. Directed by Berkow, it is aptly accompanied by Peter Larson and two associates on a variety of instruments.

The format is Jolson's 1949 radio interview with Barry Gray from the stage of the Winter Garden, a year before Al's demise. Jolson tells stories about his family and himself, and takes us through his public and private life with anecdotes, vignettes, and songs, some familiar, some forgotten. Nine men's roles are played by Robert Ari, seven women's parts by Nancy Anderson, but it is largely Hanan's show. Bearing a powerful resemblance to Al, he belts, croons, moans, and cavorts to what David Thomson has called “a barrage of sentimental songs of such banality that they could be explained away only by ‘personality.’” True, but a few of them are better than that, and Hanan, like Jolson, supplies the personality.

The performance is mostly impersonation but, as such, unbeatable. On top of the Jolson looks, the incarnator has absorbed all the vocal, facial, and kinetic mannerisms as if he had stolen the man's very soul. This allows us to enjoy him as a mimic regardless of what we may think of the play, which, however, delivers enough to hold its own. Jolson rises, falls, and rises again, as satisfying a pattern as there is, appealing equally to the winner and loser in us.

Nancy Anderson does compellingly by most of her roles, as varied as the moribund Mrs. Yoelson, mother of little Asa (Al's original, Lithuanian-Jewish name), Mae West (both young and old), and sundry Jolson wives. She doesn't quite get Ruby Keeler, and she taps better than she sings, but she is saucily or sweetly appealing, especially as the hillbilly last wife, Erle. Ari's roles are less demanding, and, without attempts at impersonation, he handles them securely. The main prob-

**Laugh back in anger: Jackie Mason's fifth act.**

Right now, you might be reading  
this while waiting to get your teeth  
cleaned or your hair cut.

How would it feel instead if you  
were waiting to die?

You've had to accept that you  
may never have another chance  
to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with  
the sun on your face.

Never see the leaves change or  
hear the wind blow through the trees.

In fact, soon you won't be  
able to take another breath.

And you just turned eight years old.

Support the

**Starlight**  
of  **Foundation**  
New York

To find out how you  
can help brighten the lives  
of seriously ill children,  
the biggest heroes we know,  
call 212.354.2878

lem is the York Theatre, too intimate for Hanan's oversize performance, which often blasts our eardrums and allows us to get a trifle overfamiliar with the insides of his hugely open mouth.

NEXT TO CLIMBING EVEREST FROM THE north side, obtaining a table on the desired night at a trendy restaurant may be the most Herculean labor known to *Homo newyorkensis*. At the unnamed Upper East Side, four-star restaurant in whose basement **Fully Committed** takes place, table 31 seems to be the *ne plus ultra* of socio-gastronomic achievement, though you and I would gladly settle for a less chic table, especially after we learn that even Henry Kravis had to make do with the one nearest the kitchen.

*Fully Committed*, sassily written by Becky Mode, smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, is a day in the life of Sam, the young man and struggling actor who works the reservation phones in said restaurant. Rather like one of those underground gnomes toiling in a fairy-tale smithy, he manipulates three or four telephones simultaneously to create seating for the rich, the famous, and those willing to spend half their lives on hold. He must also contend with a house phone on which the chef buzzes him with a Wagnerian ring, as insistent as the Doomsday trumpet.

Sam (or Setlock) also acts out all the callers, vocally and visually transforming himself with meteoric speed for dialogues with himself. Callers range from the imperious to the crawling, from the famous (represented by their minions) to the social climbers, from nabobs to mafiosi. Many of them command such skills as cajoling, wheedling, thundering, condescending, and even insulting—but, of course, insulting with style.

Our man copes with charm, savvy, obsequiousness, or hauteur, whatever suits the respective postulant best, and displays the tact and patience that could settle the future of the Golan Heights in a trice. This is all the more impressive because he must also endure calls from rival actors gloating about their callbacks, family members chattering away, and fellow staffers being variously unhelpful and demanding. And always the chef, whose wall phone requires one's getting up, rushing over, and all but genuflecting.

Becky Mode has been an actress, waitress, and coatcheck girl, excellent training for a playwright and mandatory for this play. For the price of an entrée, she serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. ■

John Simon's 1997–2000 reviews are available at [newyorkmag.com](http://newyorkmag.com).

Photographer: Andrew Eccles.  
Model: Frauke.



# TELEVISION JOHN LEONARD

# Double Jeopardy

*Bigger even than Y2K was the great quiz-show frenzy of 1999; 'NYPD Blue' returns, but do we believe Sipowicz really cares about civil rights?*

**A** THOUSAND YEARS AGO, THE KINGS OF ASIA rode off to war on the backs of elephants. It was the best seat in the house. Kings like to look down on us from a lofty perch. A French Revolution only became imaginable after the first Montgolfier hot-air balloon enabled ordinary citizens to sneak a peek at Louis's Versailles. No wonder generals and presidents are so partial to whirlybirds. They hover over the hoi polloi. The point of view is imperial.

As Sydney and Moscow lit up on New Year's Eve, while Paris and London burned, we were encouraged by the example of Peter Jennings, looking down affably from his wall of monitors in a glass booth on Times Square, to consider our own point of view. Thanks to television, aren't all of us on top of the elephant, privileged with the best seat in the house for coronations and impeachments, for moon shots and assassinations, for earthquakes and O.J.? As if from a zeppelin, isn't our vantage superior to the fixed positions of the official participants and court historians, with multiple views of every occasion, in intimate focus or broad scan? Tethered to the all-news, all-sports, all-weather, and all-porn channels, aren't we also in the closet, behind the scenes, and under the bed, with an IV feed of raw data and expert chitchat on gossipy demand, by royal whim?

This was just in time. Except for Jennings, like one of those marvelous Ferris wheels on the Champs-Élysées, network television's fall season would have ended with the taste of aspirin and ferric oxide. Regis and wrestling! Quiz shows and smackdown! Never mind the resurgence in prime time of dramatic series like *Judging Amy* and *The West Wing*. The real story was the stealing of the November "sweeps" by *Who Wants to Be a Millionaire* on ABC, which inspired *Greed: The Series* on Fox, which accounts for *Twenty One* on NBC, and the latest, CBS's British import *Winning Lines*—so as to have something to compete in the money-grubbing sweepstakes with Regis three times a week, or more, as if he were *Date-line* or *20/20* or Ted Koppel.

I know I'm supposed to feel fuzzy about Regis after all he's put up with for so many years from Kathie Lee, as if he were an old Bolshevik at a Stalinist show trial. But as an avatar of quick riches and the leisure life, an etherized embodiment of the abstract concept of upward mobility, he is as farcical as Matt Damon's homoerotic serial killer in *The Talented Mr. Ripley*. Are we entirely bonkers, still expecting Ed McMahon to

knock at dawn on our lucky door? Maybe we've read so many Victorian novels that we really expect every governess and orphan to escape penury by virtue of a kindly benefactor, a surprise inheritance, a fortunate marriage, or immigration to Australia. Maybe we've so bought into the idea of the social order as a Big Casino that we really think we can rely on state lotteries to pay for education and new cigarette taxes to pay for health care and indentured servitude to punish the homeless. Maybe we've been so brainwashed by TV commercials that sell us cars by promising adventure and sell us beer by promising friendship that we really believe there's a Regis waiting at the bottom of our box of Cracker Jack.

We were promised an elephant, and we got a game show: Going, going . . . *Gong*.

NEVERTHELESS, THERE'S A LOT OF TELEVISION THIS WEEK that neither insults our intelligence nor flatters our avarice. **NYPD Blue** (Tuesday, January 11; 10 to 11 p.m.; ABC) returns at last for what is said to be the last obsessive season for executive producers Steven Bochco and David Milch, not to mention Nicholas Turturro, whose Detective Martinez will be departing. Rick Schroder's Sorenson will get a female cop to play with (Sheeri Rappaport). Andrea Thompson's Kirkendall

**Back and Blue:**  
Have the cops  
(from left, Rick  
Schroder, James  
McDaniel, and  
Dennis Franz)  
gone soft?



**Trattoria DOPO TEATRO**  
 Pre-Post Theatre Prix Fixe  
 Selection of Party Rooms  
 for Special Events  
 Lunch • Dinner • Brunch  
 125 WEST 44th STREET  
 Bet. 6th & B'way 869-2849

**Theater Goers Haven!**  
**LA VERANDA**  
 Italian Cuisine—Elegance at Moderate Prices  
**Matinee Special Brunch, Sat & Sun: \$15.95**  
**FREE PARKING NEXT DOOR 5 PM TO 1 AM**  
 163 W. 47th St. • Res: (212) 391-0905

**PATRIA**  
 "Nuevo Latino"  
 250 PARK AVENUE SOUTH 777-6211

**PIG 'N' WHISTLE**  
 IRISH PUB  
 Renowned for fresh salmon  
 with horse radish crust, steaks,  
 pasta and daily fresh seafood.  
**CASUAL DINING • LUNCH • DINNER**  
 SNACKS • COCKTAILS  
 OPEN 11:30am - 4:00am  
**PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!**  
 165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

**La Vela**  
 ITALIAN RESTAURANT  
 Enjoy the hospitality and the food  
 373 Amsterdam Ave (77/78) • 877-7818  
 Lunch • Dinner • Free Delivery

**El Pape**  
 A Greenwich Village Tradition  
 Classic Spanish & Mexican Cuisine  
 "A wonderful place to meet,  
 eat and have a great time, all at a  
 reasonable price." Mary McCoy, MOR  
 168 West 4th Street (212) 242-9338

**Trattoria**  
**AND TAKE AWAY**  
 323 Greenwich St. • 431-1112

**World Wildlife Fund**  
  
 1-800-CALL-WWF

will flirt all over again with her drug-dealing ex-hubby (Erich Anderson). James McDaniel's Lieutenant Fancy will finally have a black brother in the station house (Henry Simmons). And you won't want to miss next week's (January 18) episode, in which Erik Todd Dellums, who played *Homicide's* satanic prince Luther Mahoney, returns to prime time as, astonishingly, a transsexual prostitute.

But the biggest news about *NYPD Blue* is that its very first hour of the new millennium actually deplores police brutality. Sipowicz and Sorenson are called upon to investigate a death by excessive force that disgusts them, quite as though the series hadn't spent its last three years egging us on to believe that warrantless searches and street-side shakedowns, wiretaps and RICO prosecutions, abuses of plea bargains and immunity waivers, smacking a snitch upside his head, coercing confessions from uppity perps, and contempt for Miranda and every other nicety that's supposed to distinguish our legal system from, say, Myanmar's, weren't the normal respiration of organic cop tissue in the holy war against urban crime. For this about-face, thank you.

There is more Bochco next door, kinder and gentler in his new inner-city hospital show *City of Angels* (previewing Sunday, January 16; subsequently Wednesdays, starting January 19; 8 to 9 P.M.; CBS). After a regrettable opening scene of Uncle Remus necrophilia, *Angels* settles in to consider the problems of delivering decent health care to a community of the homeless, the indigent, and the working poor, not to mention *Shaft* jokes, a mix-up of Johnsons in the morgue, and a shorthanded staff because one of the doctors got eaten by hyenas in Zimbabwe. A bearded Blair Underwood stars as a high-minded surgeon, a delectable Vivica A. Fox as the administrator who used to sleep with him, a Machiavellian Michael Warren as the CEO, a flabbergasting Robert Morse as the eccentric chairman of the Board of Supervisors, and the dreadlocked Hill Harper and the Jewish Phil Buckman as pepper-and-salt competing residents. Think *ER* with salsa and the blues. At least: a whole new cast of characters to wonder about after some of us have decided we already know too much about Andy Sipowicz.

ALSO RETURNING FOR ANOTHER THIRTEEN hours is *The Sopranos* (Sundays, starting January 16; 9 to 10 P.M.; HBO), with Tony looking for a new therapist. One candidate, a young male wearing blue jeans, turns him down because he's already seen *Analyze This*. Meanwhile, Tony's long-lost hippie-dippy sister Pavarti, played to communal-sixties perfection by Aida Turturro, returns in time to side with the

monstrous Livia (Nancy Marchand), whose motherliness has not been in the least improved by hospitalization. What more could you possibly need to know, except that you ought to be there early for the Sinatra flashback. . . . Likewise a known quality, back for six more riveting hours on public television, is *Touching Evil* (Thursdays, starting January 13; 9 to 10 P.M.; Channel 13). Gloomy, neurotic, driven Robson Green and Nicola Walker are back as elite London police detectives hunting serial killers who steal Albanian children, scalp young women after posting warnings to tabloid reporters on the World Wide Web, and lobotomize dogooders who came back from war crimes in Bosnia with horrific dreams.

Which brings me to the first of two agonizing documentaries. *Srebrenica: A Cry From the Grave* (Monday, January 17; 10 to 11:30 P.M.; Channel 13), produced and directed by Leslie Woodhead and narrated by Bill Moyers, leads us step-by-obscene-step to the massacre of more than 7,000 Bosnian Muslim men by Serb soldiers in July 1995, in spite of the presence of a Dutch battalion of United Nations "peacekeepers." We hear from eyewitnesses, relatives, diplomats, war-crimes tribunal prosecutors, and even General Ratko Mladic himself ("The moment has come to take revenge on the Muslims in this place") because everybody seemed to have a camcorder, if not a conscience. You have read about Srebrenica; you may even have seen fleeting footage on the nightly news; but nothing prepares you for the digging up of rotting corpses, the bones and skulls, the drills and saws, of this measured but still brutal autopsy.

In the other agonizing documentary of the week, Ofra Bikel is back on *Frontline* with more bad news in *The Case for Innocence* (Tuesday, January 11; 10 to 11:30 P.M.; Channel 13), an account of how come advances in DNA testing that make it possible to determine, biologically, whether prisoners accused of crimes like rape and murder are in fact guilty have nevertheless failed to get innocent people out of prison. Given what Bikel hears from the usual impatient prosecutors ("Too late!") and the materials she's gathered from Texas, Virginia, and Louisiana, it's hard not to conclude that a prosecutorial political culture doesn't really care about new evidence. If they were guilty then, they are still guilty now, if not of the crime they were convicted for committing then probably something else. The system, resorting surprisingly often in rape cases to what one attorney calls "the theory of the unindicted co-ejaculator," need only satisfy its own sense of symmetry, like the harrow in Kafka.

John Leonard's 1997-2000 reviews are available at [newyorkmag.com](http://newyorkmag.com).



A Weekly Guide to Entertainment and the Arts in New York

Wynton Marsalis  
and Jazz at  
Lincoln Center  
get Cuban for a  
month (page 76)

# The Lincoln Center Social Club

art 66 books 79 food 79 kids 83 the mix 80 movies 56 nightlife 73 online 81  
restaurants 70 sports 81 television 91 theater 92 the written word 81

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



# movies

Noir Classics... My Dog Skip... N.Y. Jewish Film Fest

## New Films

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls, is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) CC Angelika Film Center; Clearview's Chelsea; CC Eastside Playhouse; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.

**American Beauty**—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harried real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. (Rainer; 9/20/99) (1 hr. 56 mins.; R) The Screening Room; Loews State; Clearview's First & 62nd St.; Kew Gardens Cinemas.

**American Movie**—Two years in the life of Mark Borchardt, a driven and slightly deranged independent filmmaker in Wisconsin. (1 hr. 47 mins.; NR) Film Forum.

**Angela's Ashes**—Frank McCourt's whimsical coming-of-age memoir, starring Emily Watson and Robert Carlyle, is blarney-free but also spirit-free, humor-free, depth-free. It's a sodden, grayed-out thing. (Rainer; 1/3/00) (2 hrs. 25 mins.; R) Loews Village; CO Coronet; Sony Lincoln Square.

**Anna and the King**—Jodie Foster stars in this epic period romance based on Rodgers and Hammerstein's *The King and I*, with Asian action hero Chow Yun-Fat as the King of Siam, et cetera, et cetera, et cetera. (2 hrs. 20 mins.; PG-13) CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's Ziegfeld; Clearview's Park and 86th St.; UA Gemini; Bay Plaza; UA Movies at Sheephead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.

**Any Given Sunday**—Al Pacino is the head coach who can't adapt to the new-style market chicaneries and disloyalties of the game; Cameron Diaz is his bitch-on-wheels boss. James Woods, Jamie Foxx, Dennis Quaid, Jim Brown, and many others show up. (Rainer; 1/3/00) (2 hrs. 40 mins.; R) Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinemas; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheephead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.

★**Being John Malkovich**—A stunning piece of meta-physical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). (Rainer; 11/8/99) (1 hr. 52 mins.; R) Loews Kips Bay Theatre; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; BAM Rose Cinemas.

**Bicentennial Man**—Robin Williams is an android housekeeper who grows more and more human while caring for a family and its many generations over the course of 200 years. Based on the Isaac Asimov short story. (2 hrs. 13 mins.; PG) UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cin-



## Previews La Boom Nikita

In *The Terrorist*, Indian cinematographer turned director Santosh Sivan tells the story of a young female assassin on her way to blow up a corrupt politician (and herself) in the name of some unidentified nationalist cause. It's a gruesome, grisly depiction of terrorism in contemporary India, and yet it still manages to be breathtaking to look at: Every one of Sivan's frames is like a Steve McCurry photograph—a dark, wet, wide-eyed, and panting portrait. Starts January 14 at the Screening Room.

ema; Main Street Cinemas; UA Crossbay II; UA Movies at Staten Island.

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. (Rainer; 10/18/99) (1 hr. 54 mins.; R) Quad Cinema; UA Criterion.

**The Cider House Rules**—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-age, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; CC Crown Gotham; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Staten Island.

★**Cradle Will Rock**—Tim Robbins's movie is almost insanely ambitious: an attempt to convey the full fracas of art and theater and politics in thirties New York. It misses more often than not and the cast is wildly uneven, but Ruben Blades, as Diego Rivera, and Bill Murray, as a despondent vaudeville ventriloquist, are especially good. (Rainer; 12/20/99) (1 hr. 49 mins.; R) CC Angelika Film Center; Loews Kips Bay Theatre; Sony Lincoln Square; Pavilion.

**Deuce Bigalow: Male Gigolo**—Former SNL-er Rob Schneider gets inspired by the male prostitute he's house-sitting for. (1 hr. 25 mins.; R) CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheephead Bay; Centre Sunnyside; Cinemart; UA Astoria; UA Crossbay; UA Movies at Staten Island.

**Dogma**—Kevin Smith's comic-book-style take on piety and Catholicism features Ben Affleck and Matt Damon as fallen angels who try to wangle

their way back into Heaven. (Rainer; 11/22/99) (2 hrs. 10 mins.; R) UA Union Square.

**The Emperor and the Assassin**—A sweeping epic about Ying Zheng, who unified China and became its first emperor during the third century B.C., and the man who tried to kill him. In Chinese with English subtitles. (2 hrs. 41 mins.; NR) Lincoln Plaza Cinemas.

**End of Days**—Arnold Schwarzenegger finds himself in hellish circumstances, as a washed-up ex-cop who must keep a young woman safe from the libidinous clutches of Lucifer (Gabriel Byrne). (1 hr. 58 mins.; R) Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.

★**The End of the Affair**—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel has a hushed, spectral atmosphere. It's an impressive—and oppressive—achievement, featuring Ralph Fiennes as an acidulous novelist in torrid, soulful involvement with the wife (Julianne Moore) of a meek civil servant (Stephan Rea). (Rainer; 12/13/99) (1 hr. 45 mins.; R) Loews Village; UA Gemini; Sony Lincoln Square; BAM Rose Cinemas.

**Fantasia/2000**—The Sorcerer's Apprentice and seven more animated IMAX extravaganzas set to the soundings of the Chicago Symphony. (1 hr. 25 mins.; G) Sony Lincoln Square's IMAX.

★**42 Up**—This latest installment in the 7 Up Series features most of the original participants in the drear comfort zone of middle age. The effect is both highly emotional and wearying. (Rainer; 11/22/99) (2 hrs. 10 mins.; NR) Cinema Village.

**Galaxy Quest**—Sigourney Weaver, Tim Allen, Tony Shalhoub, and Alan Rickman are seventies-TV has-beens mistaken for bona fide galactic warriors by aliens while attending a sci-fi convention. (1 hr.



42 mins.; PG) *Art Greenwich Twin*; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Plaza; UA Astoria; UA Crossbay II; UA MovieWorld; UA Movies at Staten Island.

**Girl, Interrupted**—One Flew Over the Cuckoo's Nest meets *Clueless*. With Wynona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) UA Union Square; Sony Lincoln Square.

**The Green Mile**—Stephen King's serialized novel, set in a southern penitentiary's death row in the thirties, has been made into a pretty good film starring Tom Hanks. It's a movie about redemption and grace and forgiveness, and the supernaturalism comes with a great deal of long, drawn-out seriousness. (Rainer; 12/20/99, (3 hrs.; R) UA Union Square; Clearview's Chelsea; Clearview's Chelsea West; Loews Kips Bay Theatre; CO Coronet; Loews Astor Plaza; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

**Holy Smoke**—Kate Winslet plays an Australian girl who falls under a guru's spell while traveling in India. Harvey Keitel plays the cult deprogrammer; the relationship between them, heavy with sexual politics, is like *Feminism for Dummies*, and the film, directed by Jane Campion, becomes more and more absurd as it plays itself out. (Rainer; 12/13/99) (1 hr. 45 mins.; R) Starts 1/14.

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after being wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The entire film needed to be as ferocious as Washington's performance. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) UA Union Square; UA Criterion; Clearview's Beekman; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Movies at Staten Island.

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes*, and Russell Crowe is Jeffrey Wigand, the reluctant tobacco company whistle-blower whom Bergman coaxed into spilling the beans. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) UA Union Square; CC Cinemas 1, 2, 3.

**Liberty Heights**—Set in 1954, Barry Levinson's fourth entry in his Baltimore series has a self-congratulatory earnestness. But the film has some sweet moments too. (Rainer; 11/29/99) (2 hrs. 5 mins.; R) CC Village East; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Loews Orpheum 7.

**The Life and Times of Hank Greenberg**—Through archival footage and interviews, Aviva Kempner's tribute to "the baseball Moses" tells the story of Greenberg, a handsome Jewish kid from the Bronx who made it to the Detroit Tigers and became a baseball legend. (1 hr. 30 mins.; NR) Starts 1/12 at Film Forum.

★**The Limey**—Terence Stamp has a remarkable look here—whittled, with a shock of bright-white hair and laser eyes. As Wilson, a career criminal from England in L.A. to avenge his daughter's murder, he's as implacably invincible as Lee Marvin was in *Point Blank*. (Rainer; 10/18/99) (1 hr. 29 mins.; R) Cinema Village.

**Magnolia**—Writer-director Paul Thomas Anderson is extravagantly gifted, but this San Fernando Valley-based epic of alienation comes across like a concatenation of soap-opera stories. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, are featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill; Cinemat; Kaufman Astoria Cinema.

**Man on the Moon**—Jim Carrey plays Andy Kaufman in this lackluster biopic directed by Milos Forman. Carrey's impersonations of Kaufman's rou-

# GOLDEN GLOBE NOMINEE

## BEST SUPPORTING ACTRESS-Angelina Jolie



WINONA RYDER ANGELINA JOLIE

GIRL, INTERRUPTED

"Winona Ryder gives her most penetrating screen performance and Angelina Jolie gives a ferocious, white-hot performance."

Stephen Holden, THE NEW YORK TIMES

"Never have two young actresses shined more brightly together on screen."

Jeff Craig, SIXTY SECOND PREVIEW



DISTRIBUTED THROUGH SONY PICTURES RELEASING



www.sony.com/girlinterrupted

EXCLUSIVE NEW YORK ENGAGEMENTS NOW PLAYING AND CONTINUING AT

SONY THEATRES  
\*LINCOLN SQUARE SDDS  
BROADWAY BETWEEN 67TH &  
68TH STS. • 50-LOEWS #638

UNITED ARTISTS  
\*UNION SQUARE 14 SDDS  
13TH & BROADWAY  
777-FILM #777

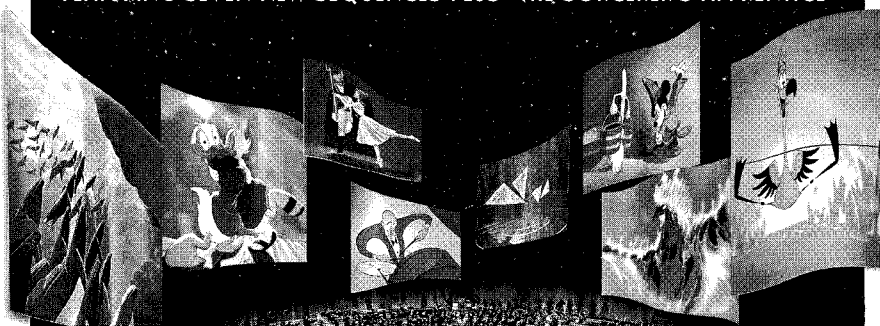
FOR SHOWTIMES  
AND TICKETS CALL 777-FILM  
or visit moviephone.com  
AOL Keyword: MovieFone

AMPAS, ACE, ASC, BAFTANY, MPEO, MPSE, NAT. SOC. OF FILM CRITICS, PGA, WGA, DGA and SAG Nominating Committee Members: Your card will admit you and a guest to any performance.



STARTS FRIDAY, JANUARY 14 AT THEATERS EVERYWHERE

FEATURING SEVEN NEW SEQUENCES PLUS "THE SORCERER'S APPRENTICE"



WALT DISNEY  
PICTURES PRESENTS

FANTASIA

2000

THE IMAX EXPERIENCE®



www.fantasia2000.com PART OF GO NETWORK

©DISNEY ENTERPRISES, INC. ©IMAX CORPORATION

EXCLUSIVE ENGAGEMENT NOW - APRIL 30

REGAL IMAX® THEATRE  
I-95 Exit 16, New Rochelle  
Showtimes & Info: (914) 576-5757  
Groups, parties, events:  
(914) 632-2223

SONY IMAX® THEATRE  
Broadway & 68th Street, NYC  
Group Sales: (212) 336-5025  
Showtimes: (212) 336-5000  
Advance Tickets: (212) 50-LOEWS #638

IMAX® THEATRE PALISADES CENTER  
Take Exit 12 on the N.Y.S. Thruway  
to the Palisades Center, West Nyack  
Group Sales: (914) 353-5555  
Showtimes & Tickets: (914) 358-IMAX

NO PASSES OR DISCOUNT COUPONS HONORED DURING THIS ENGAGEMENT

## Talent Two Boys and a Dog

**F**rankie Muniz doesn't suffer from the cynicism that afflicts him on his new sitcom, *Malcolm in the Middle*. This 14-year-old is just too busy. He's got the TV show (running Sunday nights on Fox) and a new movie, *My Dog Skip*, based on the late Willie Morris's memoir of his southern childhood and the faithful

terrier that got him through it. A legendary literary figure from the sixties (his earlier memoir, *North Toward Home*, is one of the seminal books of that era), Morris also edited *Harper's* magazine during its golden years. What Muniz most enjoyed about playing the young Willie on location in the Mississippi Delta was the time he spent with the writer, who died last year of a heart attack at the age of 64. "Before we started, he would tell me these stories," Muniz recalls, "two-hour stories about his life growing up and about all his friends and about the dog. It was great because I could ask him,

"What did you do?" or "How did you do it?" "Alas, Morris apparently didn't advise the young actor about contract negotiating. "I probably shouldn't be saying this," Muniz blithely confesses, "but I'd probably work for free." *My Dog Skip* opens January 12.

BRETT KELLY



times are uncanny, but otherwise, there's nothing there, and the entire production has a scrubbed, authorized feel. (Rainer; 1/3/00) (1 hr. 58 mins.; R) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA MovieWorld; UA Movies at Staten Island.

**Mansfield Park**—Patricia Rozema's sexy adaptation of Jane Austen's novel, starring Frances O'Connor and Jonny Lee Miller. (1 hr. 50 mins.; PG-13) CC Angelika Film Center; Clearview's First & 62nd St.; BAM Rose Cinemas; Kew Gardens Cinemas.

**Mr. Death**—Errol Morris's new documentary film is about Fred Leuchter, Jr. who drinks 40 cups of coffee a day and designed more "humane" electric chairs before becoming the unwitting hero of the Holocaust-denial movement. (Rainer; 1/10/00) (1 hr. 31 mins.; NR) Quad Cinema; Lincoln Plaza Cinemas.

**My Dog Skip**—The late Willie Morris's best-selling memoir about his growing up in Mississippi and his beloved English fox terrier, Skip, is now a sweet, warm family film (starring Kevin Bacon, Diane Lane, and Frankie Muniz) about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) Starts 1/12.

**Next Friday**—Picking up where we left off with Ice Cube and his reefer-taking pals, this time in the suburbs. (1 hr. 33 mins.; R) Starts 1/12 at Canarsie; Kent Triplex.

**Onegin**—Ralph Fiennes stars in his sister Martha's screen adaptation of the Alexander Pushkin poem about Eugene Onegin, a jaded lad who moves to the Russian countryside and crushes the heart of his beautiful neighbor (Liv Tyler). (1 hr. 46 mins.; NR) Cinema Village.

**Play It to the Bone**—Antonio Banderas and Woody Harrelson are out-of-work boxers who drive cross-country together to spar with one another in a Las Vegas pre-fight bout. (2 hrs. 5 mins.; R) Starts 1/14.

**Princess Mononoke**—The great Japanese animation director Hayao Miyazaki has crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods and demons and forest creatures. (Rainer; 11/8/99) (2 hrs. 13 mins.; PG-13) Cinema Village.

**The Quarry**—An escaped convict poses as a priest and frames a local delinquent for a murder he committed until his conscience finally emerges and gets the better of him. (1 hr. 50 mins.; NR) Starts 1/14 at the Quad Cinemas.

**Rosetta**—An engrossing, if somewhat forbidding, drama about a 17-year-old girl, played powerfully by Emillie Dequenue. In French with English subtitles. (Rainer; 11/15/99) (1 hr. 30 mins.; R) Quad Cinema.

**The Sixth Sense**—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) UA Criterion.

**Sleepy Hollow**—Tim Burton's latest creepfest is a triumph of production design, of gnarled vistas and foggy woods and slime, but the horror stays at a fairly adolescent level. (Rainer; 11/29/99) (1 hr. 50 mins.; R) Art Greenwich Twin; Loews Kips Bay Theatre; Loews State; Whitestone; Linden Boulevard Multiplex; UA Astoria.

**Snow Falling on Cedars**—Save the performances of James Cromwell and Max Von Sydow, this admittedly picturesque adaptation of David Guterson's best-seller is almost unwatchable. (2 hrs. 7 mins.; PG-13) Clearview's Chelsea; Clearview's First & 62nd St.; Sony Lincoln Square; Pavilion; UA Astoria; UA MovieWorld; UA Hylan Plaza.

**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richard

Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is sweet; Farnsworth, and Sissy Spacek playing his daughter, are very fine. (Rainer; 10/25/99) (1 hr. 51 mins.; G) CC Village East.

**Stuart Little**—A sweet, funny, dumbed-down version of E. B. White's children story. (1 hr. 23 mins.; G) UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

**Supernova**—The sky is falling! The sky is falling! With Angela Bassett and James Spader. (1 hr. 31 mins.; PG-13) Starts 1/14.

**Sweet and Lowdown**—Woody Allen's latest piece of implied self-criticism is less interesting as an artwork than as a psychoanalysis session writ large. Sean Penn plays a legendary (and fictionalized) jazz guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) UA Union Square; Clearview's Chelsea; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.

**The Talented Mr. Ripley**—Anthony Minghella's adaptation of the celebrated Patricia Highsmith novel is a dark thriller made luxurious under a bright Italian sun. Matt Damon plays the psychopathic Tom Ripley. Jude Law and Gwyneth Paltrow co-star, looking embossed in expensiveness. (Rainer; 1/3/00) (2 hrs. 15 mins.; R) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; UA East; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA MovieWorld; UA Movies at Staten Island.

**The Terrorist**—Inspired by the suicide-assassination of Rajiv Gandhi, Santosh Sivan's visually spectacular film tells the story of a young Indian woman on her way to kill a corrupt politico, and herself. (1 hr. 35 mins.; NR) Starts 1/14 at The Screening Room.

**The Third Miracle**—A priest (Ed Harris) in the midst

of a spiritual crisis is sent to verify some miracles being performed by a young woman (Anne Heche). (1 hr. 59 mins.; R) Quad Cinema; Lincoln Plaza Cinemas.

**Titus**—Julie Taymor's stab at Shakespeare's most Marlovian play comes across as the granddaddy of all Hollywood ghoulfests, with some kind of limb-hacking going on every other minute. The film is striking and original and, in its clash of the brutal and the delicately poetic, supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R) UA Union Square; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.

**Topsy-Turvy**—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is a rich tribute to the theater and theater people. It's an uncharacteristic work for a filmmaker devoted almost entirely to modern-day movies about the messes of the lower-middle classes, but Leigh moves right into the late Victorian era without a hitch. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) Paris Theatre.

**Toy Story 2**—Woody and Buzz Lightyear and the rest of the toy chest are joined by a fresh fleet of computer-generated rascals in this marvelous sequel. (Rainer; 12/13/99) (1 hr. 38 mins.; G) CC Village East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

**Trans**—Newcomer Ryan Dougherty stars in Julian Goldberger's dark coming-of-age about a young Floridian delinquent who escapes from juvie hall. (1 hr. 20 mins.; NR) Through 1/13 at The Screening Room.

**Tumbleweeds**—Tony winner Janet McTeer plays a woman from the rural South who packs up her 12-year-old daughter and drives cross-country in search of a better life, or at the very least a better boyfriend. With Jay O. Sanders and Gavin O'Connor. (1 hr. 44 mins.; PG-13) Kew Gardens Cinemas.

**The War Zone**—Actor Tim Roth makes his directorial debut with this disquieting story about a teenage boy struggling along with his less-than-happy family. (1 hr. 38 mins.; R) Cinema Village; Kew Gardens Cinemas.



**The World Is Not Enough**—In this Bond movie, Pierce Brosnan, looking neither shaken nor stirred, goes through the motions with Robert Carlyle, Sophie Marceau and Denise Richards. (Rainer; 11/29/99) (2 hrs. 8 mins.; PG-13) **UA Union Square**; **Clearview's 59th Street East**; **Loews 42nd Street E Walk**; **Loews Orpheum 7**; **Whitestone**; **Linden Boulevard Multiplex**; **Kaufman Astoria Cinema**.

## Manhattan

Below 14th Street

**Art Greenwich Twin**—97-101 Greenwich Ave. at W. 12th St. (212-929-3350) *Galaxy Quest*; *Music of the Heart*; *Sleepy Hollow*.

**CC Angelika Film Center**—18 W. Houston St. (212-995-2000) *All About My Mother*; *The Cider House Rules*; *Cradle Will Rock*; *The Emperor and the Assassin*; *Mansfield Park*.

**CC Village East**—189 Second Ave., at 12th St. (212-529-6799) *Anna and the King*; *Deuce Bigalow: Male Gigolo*; *Liberty Heights*; *The Straight Story*; *Toy Story 2*.

**Cinema Village**—22 E. 12th St. (212-924-3363) *42 Up*; *The Limey*; *Oceanic*; *Princess Mononoke*; *The War Zone*.

**Clearview's Waverly**—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Being John Malkovich*; *Dogma*; *Sleepy Hollow*.

**Film Forum**—209 W. Houston St. (212-727-8110) *Highway and Paradise*; *American Movie*; *The Life and Times of Hank Greenberg*. (See also "Museums, Societies, Etc.")

**Loews Village**—66 Third Ave., at 11th St. (50-LOEWS#952) *Angela's Ashes*; *Any Given Sunday*; *The End of the Affair*; *Man on the Moon*; *The Talented Mr. Ripley*.

**Quad Cinema**—34 W. 13th St. (212-255-8800) *Boys Don't Cry*; *Mr. Death*; *Rosetta*; *The Third Miracle*; *Three Seasons*. (See also "Museums, Societies, Etc.")

**The Screening Room**—54 Varick St. (below Canal) (212-334-2100) *American Beauty*; *Trans*. (See also "Museums, Societies, Etc.")

**UA Union Square**—13th St. and Broadway (212-253-2225) *Bicentennial Man*; *Dogma*; *Galaxy Quest*; *Girl, Interrupted*; *The Green Mile*; *The Hurricane*; *The Insider*; *Magnolia*; *Stuart Little*; *Sweet and Lowdown*; *Titus*; *The World Is Not Enough*.

14th-41st Streets

**CC Murray Hill Cinemas**—160 E. 34th St. (212-689-6548) *Anna and the King*; *Any Given Sunday*; *Deuce Bigalow: Male Gigolo*.

**Clearview's Chelsea**—260 W. 23rd St. (777-FILM#597) *All About My Mother*; *Anna and the King*; *The Cider House Rules*; *Deuce Bigalow: Male Gigolo*; *The Green Mile*; *Magnolia*; *Snow Falling on Cedars*; *Sweet and Lowdown*.

**Clearview's Chelsea West**—333 W. 23rd St. (777-FILM#614) *Galaxy Quest*; *The Green Mile*.

**Loews 19th St. East**—890 Broadway, at 19th St. (50-LOEWS#858) *Any Given Sunday*; *Man on the Moon*; *The Talented Mr. Ripley*.

**Loews Kips Bay Theatre**—570 Second Ave., at 32nd St. (505-6397#558) *Being John Malkovich*; *Bicentennial Man*; *The Cider House Rules*; *Cradle Will Rock*; *Galaxy Quest*; *The Green Mile*; *Liberty Heights*; *Magnolia*; *Man on the Moon*; *Sleepy Hollow*; *Stuart Little*; *The Talented Mr. Ripley*; *Toy Story 2*.

42nd-60th Streets

**CC Cinemas 1, 2, 3**—1001 Third Ave., at 60th St. (212-753-6022) *The Insider*; *Magnolia*; *Titus*.

**CC Crown Gotham**—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules*.

**CC Eastside Playhouse**—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *All About My Mother*.

**CC Sutton**—205 E. 57th St. (212-759-1411) *Bicentennial Man*; *Toy Story 2*.

**Clearview's 59th Street East**—239 E. 59th St. (777-FILM#615) *The World Is Not Enough*.

**Clearview's Ziegfeld**—141 W. 54th St. (777-FILM#602) *Anna and the King*.

**CO Coronet**—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Angela's Ashes*; *The Green Mile*.

**CO Worldwide Cinemas**—340 W. 50th St. (505-CINE#610) *Double Jeopardy*; *Flawless*; *The House on Haunted Hill*; *The Messenger*; *The Story of Joan of Arc*;

*Three Kings*; *True Crime*.

**Loews 42nd Street E Walk**—42nd Street at Eighth Ave. (50-LOEWS#572) *Any Given Sunday*; *Bicentennial Man*; *Galaxy Quest*; *Man on the Moon*; *Stuart Little*; *The Talented Mr. Ripley*; *Toy Story 2*; *The World Is Not Enough*.

**Loews Astor Plaza**—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Green Mile*.

**Loews State**—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty*; *Sleepy Hollow*.

**Paris Theatre**—4 W. 58th St. (212-688-3800) *Topsy-Turvy*.

**UA Criterion**—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *The Best Man*; *Boys Don't Cry*; *Deuce Bigalow: Male Gigolo*; *The Hurricane*; *The Sixth Sense*.

61st Street and Above, East Side

**CC 86th St. East**—210 E. 86th St. (777-FILM#763) *Bicentennial Man*; *The Cider House Rules*; *Deuce Bigalow: Male Gigolo*; *Toy Story 2*.

**Clearview's Beekman**—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Hurricane*.

**Clearview's First & 62nd St.**—400 E. 62nd St. (777-FILM#957) *American Beauty*; *Being John Malkovich*; *Galaxy Quest*; *Liberty Heights*; *Mansfield Park*;

*Snow Falling on Cedars*; *Sweet and Lowdown*.

**Clearview's Park and 86th St.**—125 E. 86th St. (777-FILM#604) *Anna and the King*; *Man on the Moon*.

**Loews 72nd St. East**—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Any Given Sunday*.

**Loews New York Twin**—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Man on the Moon*; *The Talented Mr. Ripley*.

**Loews Orpheum 7**—1538 Third Ave., at 86th St. (50-LOEWS#964) *Any Given Sunday*; *Galaxy Quest*; *The Green Mile*; *Liberty Heights*; *Stuart Little*; *The World Is Not Enough*.

**UA East**—1629 First Ave., at 85th St. (212-249-5100) *The Talented Mr. Ripley*.

**UA Gemini**—1210 Second Ave., at 64th St. (212-832-1670) *Anna and the King*; *The End of the Affair*; *Stuart Little*.

61st Street and Above, West Side

**Clearview's 62nd and Broadway**—1871 Broadway, at 62nd St. (777-FILM#864) *Being John Malkovich*.

**Clearview's Metro Cinema**—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Any Given Sunday*; *The Green Mile*.

**Clearview's Olympia**—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Man on the Moon*; *The Talented Mr. Ripley*.



## Series It's Still Chinatown, Jake

Beginning January 10, Cinema Classics presents 'Noir: Visions of Dark.' The 35-film series kicks off with Fritz Lang's proto-film noir, 'M' (1931), and continues with Roman Polanski's noir-inspired 'Chinatown' (1974). The series includes a few rarely seen gems like Otto Preminger's languorous 'Angel Face' (1952), with Jean Simmons, and Robert Montgomery's 'Ride the Pink Horse' (1947), in which the actor directs and stars as a blackmailer run amok in New Mexico. There are also staples like Joseph H. Lewis's 'Gun Crazy' (1949), with Peggy Cummins and John Dall (pictured), the original natural-born killers. (See "Museums, Societies, Etc." for info.)



**Lincoln Plaza Cinemas**—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; The Emperor and the Assassin; Mr. Death; Sweet and Lowdown; The Third Miracle; Titus.*

**Loews 84th Street**—2310 Broadway, at 84th St. (50-LOEWS#701) *Any Given Sunday; Bicentennial Man; The Hurricane; Stuart Little; Toy Story 2.*

**New Coliseum**—701 W. 181st St. (212-740-1545) *Any Given Sunday; Galaxy Quest; Stuart Little; Toy Story 2.*

**Nova**—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Any Given Sunday; Galaxy Quest; Toy Story 2.*

**Sony Lincoln Square**—1998 Broadway, at 68th St. (50-LOEWS#638) *Angela's Ashes; The Cider House Rules; Cradle Will Rock; The End of the Affair; Galaxy Quest; Girl, Interrupted; The Green Mile; Magnolia; Man on the Moon; Snow Falling on Cedars; The Talented Mr. Ripley.* (See also "Museums, Societies, Etc.")

## Bronx

**Bay Plaza**—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Anna and the King; Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; End of Days; Galaxy Quest; The Green*

*Mile; The Hurricane; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

**Concourse Plaza**—214 E. 161th St. (718-588-8800) *Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; End of Days; Galaxy Quest; The Green Mile; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

**Whitestone**—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; End of Days; Galaxy Quest; The Green Mile; The Hurricane; Man on the Moon; Pokémon: The First Movie; Sleepy Hollow; Stuart Little; The Talented Mr. Ripley; Toy Story 2; The World Is Not Enough.*

## Brooklyn

**BAM Rose Cinemas**—30 Lafayette Ave., Brooklyn (718-623-2770) *All About My Mother; Being John Malkovich; The End of the Affair; Mansfield Park.* (See also "Museums, Societies, Etc.")

**Brooklyn Heights**—70 Henry St. (718-596-7070) *Call theater for showtimes.*

**Canarsie**—9310 Ave. L, at E. 93rd St. (718-251-0700) *Any Given Sunday; The Green Mile; Next Friday.*

**Clearview's Cobble Hill**—265 Court St. (718-596-9113) *The Cider House Rules; The Green Mile; Mag-*

*nolia; Man on the Moon; Toy Story 2.*

**CO Alpine**—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

**CO Fortway**—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

**CO Kings Plaza**—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

**CO Kingsway**—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

**Kent Triplex**—Coney Island Ave. at Ave. H (718-338-3371) *Any Given Sunday; Next Friday; Stuart Little.*

**Linden Boulevard Multiplex**—Linden Blvd. and Eldert Lane (718-277-0303) *Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; End of Days; Galaxy Quest; The Green Mile; The Hurricane; Man on the Moon; Sleepy Hollow; Stuart Little; The Talented Mr. Ripley; Toy Story 2; The World Is Not Enough.*

**Pavilion**—188 Prospect Park West (718-369-0838) *Cradle Will Rock; Snow Falling on Cedars; Stuart Little; The Talented Mr. Ripley.*

**Ridgewood**—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Any Given Sunday; Bicentennial Man; Galaxy Quest; Stuart Little; Toy Story 2.*

**UA Marboro**—6817 Bay Pkwy., at 69th St. (718-232-4000) *Any Given Sunday; Bicentennial Man; The Green Mile; Toy Story 2.*

**UA Movies at Sheepshead Bay**—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Anna and the King; Any Given Sunday; Deuce Bigalow: Male Gigolo; Galaxy Quest; The Green Mile; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

## Queens

**Centre Sunnyside**—42-17 Queens Blvd. (718-361-6869) *Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; Galaxy Quest; Stuart Little; The Talented Mr. Ripley.*

**Cinemart**—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Bicentennial Man; Deuce Bigalow: Male Gigolo; Magnolia; The Talented Mr. Ripley; Toy Story 2.*

**CO Cinema City**—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

**CO Fresh Meadows**—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

**College Point Multiplex**—28-55 Ulmer St., Whitestone (718-886-4900) *Any Given Sunday; Bicentennial Man; Deuce Bigalow: Male Gigolo; Galaxy Quest; The Green Mile; The Hurricane; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

**Jackson Triplex**—82nd St. at Roosevelt Ave. (718-478-6777) *Bicentennial Man; Galaxy Quest.*

**Kaufman Astoria Cinema**—38th St. at 35th Ave. (718-786-2020) *Any Given Sunday; Bicentennial Man; The Bone Collector; The Cider House Rules; The Hurricane; Magnolia; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2; The World Is Not Enough.*

**Kew Gardens Cinemas**—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; American Beauty; The Cider House Rules; Mansfield Park; Pokémon: The First Movie; Tumbleweeds; The War Zone.*

**Main Street Cinemas**—72-66 Main St. (718-263-4828) *Any Given Sunday; Bicentennial Man; The Green Mile; Man on the Moon; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

**North Shore Towers**—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *The Insider; Man on the Moon; The Straight Story; The World Is Not Enough.*

**Plaza**—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Any Given Sunday; Galaxy Quest.*

**Sony Bay Terrace**—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

**Sony Elmwood**—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

**Sony Trylon**—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

**UA Astoria**—28-60 Steinway St. (718-726-1279) *Anna and the King; Deuce Bigalow: Male Gigolo; Galaxy Quest; The Green Mile; Sleepy Hollow; Snow Falling on Cedars.*

**UA Brandon Cinema**—70-20 Austin St., Forest Hills (718-544-1020) *Anna and the King; Galaxy Quest.*

**UA Crossbay**—94-11 Rockaway Blvd., at Woodhaven



## Series Black Is Bountiful

**W**hen film curators Jeff Friday and Reggie Scott first began their Black Cinema Café in 1997, it was held at their homes. "The first time we screened a film," says Friday, "we invited nine people over and had cocktails and talked about the movie and had a really good time. But by the time we got to the third one, we had 37 people in my house, and I looked at Reggie and said, 'This is ridiculous!' " For the fourth BCC they pooled funds and rented Scharmann's, a coffeehouse on West Broadway in SoHo. And though they continue to hold monthly events there where filmmakers and film enthusiasts can come to see and discuss the latest ventures in black independent filmmaking, steadily rising attendance has forced them into a further expansion. The two now hold monthly soirées in Washington, D.C., and beginning January 12 they'll bring the BCC to BAM, where they hope to provide a larger forum for black independent films that push the medium—as well as offer filmmakers access to feedback from a wider, more diverse audience. "It's combining the best elements of a test screening and a cocktail party," says Friday. "We just want to build a commercial market. It's very experimental. It may not work. Maybe America doesn't want to see independent black films, but I'm not satisfied that anyone has explored it enough to answer that question yet. And we're committed to answering that question." First up is *Road Dogs*, a cross-country adventure starring Chris Spencer and Glenn Plummer (pictured, left to right). The 7 p.m. screening will be followed by a Q and A with the director, Detdrich McClure. (See "Museums, Societies, Etc." or [BlackCinemaCafe.com](http://BlackCinemaCafe.com) for info.)

B.K.



Blvd., Ozone Park (718-848-1738) *Any Given Sunday*; *Deuce Bigalow: Male Gigolo*; *The Talented Mr. Ripley*.

**UA Crossbay II**—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Anna and the King*; *Bicentennial Man*; *Galaxy Quest*; *The Green Mile*; *Man on the Moon*; *Stuart Little*; *Toy Story 2*.

**UA Midway**—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Any Given Sunday*; *Cradle Will Rock*; *The Green Mile*; *The Hurricane*; *Liberty Heights*; *Man on the Moon*; *Snow Falling on Cedars*; *Stuart Little*.

**UA Movies at Bayside**—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Anna and the King*; *Man on the Moon*; *Stuart Little*; *The Talented Mr. Ripley*.

**UA Movieworld**—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Anna and the King*; *Galaxy Quest*; *The Green Mile*; *Man on the Moon*; *Snow Falling on Cedars*; *Stuart Little*; *The Talented Mr. Ripley*; *Toy Story 2*.

## Staten Island

**Atrium**—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Any Given Sunday*; *Bicentennial Man*; *Galaxy Quest*; *The Green Mile*; *Magnolia*; *Man on the Moon*; *Stuart Little*; *The Talented Mr. Ripley*; *Toy Story 2*.

**UA Hylan Plaza**—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Any Given Sunday*; *The Green Mile*; *Snow Falling on Cedars*; *Stuart Little*; *Toy Story 2*.

**UA Movies at Staten Island**—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Anna and the King*; *Any Given Sunday*; *Bicentennial Man*; *The Cider House Rules*; *Deuce Bigalow: Male Gigolo*; *Galaxy Quest*; *The Green Mile*; *The Hurricane*; *Man on the Moon*; *Stuart Little*; *The Talented Mr. Ripley*; *Toy Story 2*.

## Museums, Societies, Etc.

**American Museum of the Moving Image**—"Evening Screenings" every Saturday and Sunday: *The Liney*. Through 1/23: "Mental Hygiene: Social Guidance Films 1945-1970." 1/15: Short Programs, "Coronet & Centron" and "Highway Safety." 1/16: "Conformity" and "Fun Films I." 36-01 35th Ave., Astoria, Queens (718-784-0077); \$4.50-\$8.50. Members and children under 4, free.

**Anthology Film Archives**—1/12: "New Filmmakers" shorts: *Tree Shade*; *In This Corner*; *Hotel Sumatra*; *The Dance of Death*. Feature: *Bury the Evidence*. Also 1/12: "Films to Check Your Pulse By." 1/12: "Essential Cinema: Stan Brakhage." 1/13: "Essential Cinema: Bruce Baillie." Through 1/27: "A Tribute to Kino International." 1/11: *Wild Strawberries* (1957); *Caravaggio* (1986). 1/13: *I Vitelloni* (1953); *The Color of Pomegranates* (1969). 1/14: *The General* (1927); *La Strada* (1954). 32 Second Ave. (212-505-5110); \$8.

**Asia Society**—1/12: *Chutney Popcorn* (1999). At the Cantor Film Center Screening Room, NYU, 36 East 8th St. Co-sponsored by NYWIFT. Call 212-679-0870 for tickets; \$15.

**BAM Rose Cinemas**—1/10: *Mr. Smith Goes to Washington* (1939). 1/11: *Fallen Angels* (1995). 1/12: "Black Cinema Café" presents *Road Dogs*. 1/13: *Bad Timing: A Sensual Obsession* (1980). 1/14: *Once Upon a Time in the West* (1966). 1/15: *To Have and Have Not* (1944). 1/16: *The Big Sleep* (1946). 1/17: *Juke Girl* (1942). 30 Lafayette Avenue, Brooklyn (718-623-2770); \$8.50.

**Cinema Classics**—1/10-1/11: *M* (1929). 1/12-1/13:

### Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A

★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

## Festival Apocalypse, Nu?

This year's "New York Jewish Film Festival," running January 16 through 27 at Lincoln Center's Walter Reade Theater, will include a special retrospective examining early German cinema and its portrayal of Jewish culture as well as 24 new films. Among them, Faye Lederman's short documentary 'Women of the Wall,' about the feminist uprising at the Western Wall in Jerusalem; Ivan Nichev's 'After the End of the World' (pictured), a romance about an Israeli scholar who is reunited with his Bulgarian childhood sweetheart; and Jean-Jacques Zilberman's marital farce 'Man is a Woman.' In a random act of solidarity, Film Forum has simultaneously programmed Aviva Kempner's 'The Life and Times of Hank Greenberg' (baseball's shining Jewish star) to run from January 12 to January 25. (See listings and "Museums, Societies, Etc." for info.)



*Fury* (1936). 1/14-1/16: *Chinatown* (1974). 1/17: *Obsessione* (1942). 1/18-1/19: *The Postman Always Rings Twice* (1944). 1/20-1/21: *Journey Into Fear* (1943). 1/22-1/23: *Double Indemnity* (1944). 1/24-1/25: *Murder My Sweet* (1944). 1/26-1/27: *Mildred Pierce* (1945). 1/28-1/30: *The Big Sleep* (1946). 1/31: *The Letter* (1940). 332 E. 11th St. (212-675-6692); \$5.

**Film Forum**—Through 1/13: "Written by Robert Riskin." 1/11: *Shopworn* (1932); *Virtue* (1932). 1/12: *Platinum Blonde* (1931); *Three Wise Girls* (1931). 1/13: *American Madness* (1932); *The Miracle Woman* (1931). 1/14-1/17: *The Edge of the World* (1937). 209 W. Houston St. (212-727-8110); \$9.

**Film Society of Lincoln Center** (The Walter Reade Theater)—Through 1/13: "Cinematic Love Letters to Cuba." *Life Is to Whistle*; *If You Only Understood*. 1/4-1/15: "Dance on Camera Festival." 1/16-1/27: "The Ninth Annual New York Jewish Film Festival." 1/16: *Meyer From Berlin* (1918) with *Shoe Palace Pinkus* (1916); *The Wandering Jew* (1933); *After the End of the World*; *From Swastika to Jim Crow*. 1/17: *From Swastika to Jim Crow*; *After the End of the World*; *Jew-Boy Levi*. 65 W. 65th St., plaza level (212-875-5600); \$8.50, \$5 for Jewish Museum and Film Society members, \$4.50 for seniors.

**Japan Society**—1/14: *The Killer, The Wounded, and The Liar* (1998); *Sing Your Heart Out* (1998). 333 E. 47th St. (212-752-3015); \$8, \$5 for students and seniors.

**Museum of Modern Art**—1/11: Godfrey Cheshire joins a panel of filmmakers to discuss "The Death of

Film: A Millennial Symposium." Through March: "From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years, 1893-1928." 1/14: Special lecture, "Life, Lillian Gish, and Me." 11 W. 53rd St. (212-708-9480); free with \$10 admission, \$6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult.

**New York Public Library**—1/12: *Naughty Marietta* (1935). 1/13: "Viewpoint... But Is It Art?: Unconventional, Underappreciated, and Controversial Creations." *The World of Comic Books* (1979); *Comic Book Confidential* (1988). Also 1/13: "New York Expo of Short Film and Video, Part II." Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

**Ocularis**—1/16: *Weekend* (1967). 1/17: "Torched Songs" program. At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); \$5.

**The Screening Room**—Through 1/30: "Kirk Douglas." 1/15-1/16: *Ace in the Hole* (1957); *There Was a Crooked Man* (1970). Saturday afternoons: *The Wizard of Oz* (1939). Sunday Brunch: *Breakfast at Tiffany's* (1961). 54 Varick St. (212-334-2100); \$9 (\$6 for Sunday brunch patrons).

**Sony Lincoln Square**—Sony Lincoln Square IMAX: *Fantasia/2000*. 1998 Broadway, at 68th St. (50-LOEWS#638).

**Tonic**—"Monday Night Film Series." 1/17: *Blade Runner* (1982). 107 Norfolk St. (212-358-7501 or visit [www.tonic107.com](http://www.tonic107.com)); \$4.

**YWCA Cine-Club**—1/22-1/23: *Siegfried* (1924). 610 Lexington Ave., at 53rd St. (212-735-9717); \$6 members, \$7 nonmembers.

# theater

Paul Zaloom... Claudia Shear... Bebe Neuwirth

## Broadway

Previews and Openings

**Wrong Mountain**—In this new play—a rarity on Broadway—by David Hirson, Ron Rifkin plays a bitter elder poet who envies his ex-wife's new husband, a fabulously successful younger playwright. The poet writes his own popular play and propels a satire of the whole theater biz; Richard Jones directs. \$25–\$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 1/13 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

### Now Playing

**Amadeus**—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet, known best as Agatha Christie's Hercule Poirot on *Mystery!*, plays his conniving nemesis, Salieri. \$25–\$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

**Annie Get Your Gun**—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Soap diva Susan Lucci replaces Peters 12/23–1/16. \$35–\$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

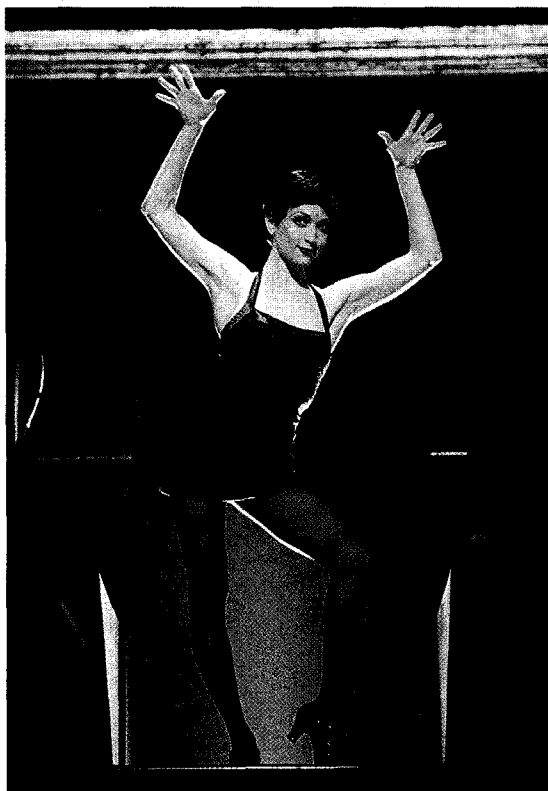
**Beauty and the Beast**—Disney's beast is back. (No, not the mouse.) \$25–\$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

**Cabaret**—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. This revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. \$25–\$90. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

**Cats**—Now and for the foreseeable future. \$40–\$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theatre, 1634 Broadway, at 50th St. (212-239-6200).* 2 hrs. 30 mins.

**Chicago**—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) \$20–\$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).* 2 hrs. 30 mins.

**Dame Edna: The Royal Tour**—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. He is a great improviser who plays with his audience as if it were a beach ball. (Simon: 11/2/99.) \$45–\$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth*



## Onstage Back in Black

Ex-con Bebe Neuwirth will be back behind bars on January 18, when she vamps in the role that won her a well-deserved Tony in 1997, as *Chicago's* tabloid-crazed murdereress Velma Kelly. (See "Broadway.")

*Theatre, 222 W. 45th St. (212-239-6200).*

**James Joyce's The Dead**—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey, Richard Nelson did the book; Jack Hofsis directs. \$25–\$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/20. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

**Footloose**—Kevin Bacon is not a part of this maximalist adaptation, but the lead does have his haircut. \$20–\$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

**Fosse**—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. \$65–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

**Jackie Mason—Much Ado About Everything**—See Simon,

p. 51. Whole lotta Mason, very little Bard. \$65–\$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

**Jekyll & Hyde**—Man turns into beastly man, all in the name of science. \$45–\$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

**Kiss Me Kate**—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical—for a generation obsessed with the backstage canoodling of celluloid Shakespeares like Paltrow and DiCaprio. \$25–\$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

**Les Misérables**—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cossetting their own daughter, Eponine—what a story! Just synthesizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).* 3 hrs. 15 mins.

**The Lion King**—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzle-

ments. (Simon: 12/1/97.) \$20–\$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theatre, 214 W. 42nd St. (212-307-4747).*

**Marie Christine**—In Michael John LaChiusa's anticipated new musical, starring Audra McDonald. Sherry Boone replaces McDonald for Wed. and Sat. matinees. \$40–\$75. Tues.–Sat. at 8, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (212-239-6200).*

**Miss Saigon**—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. \$20–\$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theatre, 1681 Broadway, at 53rd St. (212-239-6200).* 2 hrs. 30 mins.

**The Phantom of the Opera**—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. \$20–\$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theatre, 247 W. 44th St. (212-239-6200).* 2 hrs. 30 mins.

**The Price**—James Naughton directs Arthur Miller's 1968 family drama, starring Jeffrey DeMunn, Bob



Dishey, Lizbeth Mackay, and Harris Yulin. \$25-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre*, 242 W. 45th St. (212-239-6200).

**Putting It Together**—The Stephen Sondheim musical revue roars back with enough big-name talent to fill a basketball squad. Carol Burnett, George Hearn, John Barrowman, Ruthie Henshall, and Bronson Pinchot star. The bench is strong, too: Kathie Lee Gifford will replace Burnett on Tuesdays starting Dec. 7. \$30-\$80. Tues.-Sat. at 8, Sat. at 3, Sun. at 3. *Barrymore Theatre*, 243 W. 47th St. (212-239-6200).

**Ragtime**—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one WASP—and an assortment of historical characters. \$60-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. Through 1/16. *Ford Center for the Performing Arts*, 213 W. 42nd St. (212-307-4100).

**The Rainmaker**—In this revival of N. Richard Nash's family drama, Woody Harrelson plays a drawing, garrulous Starbuck, a con artist who tries to bring rain and fantasy to a parched farm. Also starring Jayne Atkinson. \$25-\$65. Tues.-Sun. at 8, Wed., Sat., and Sun. at 2. Through 1/23. *Brooks Atkinson Theatre*, 256 W. 47th St. (212-307-4100).

**Rent**—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35-\$80. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theatre*, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.

**Saturday Night Fever**—Bee Gees! \$30-\$80. Tues.-Sun. at 8, Sat. at 2, Sun. at 3. *Minskoff Theatre*, 200 W. 45th St. (212-307-4100).

**Smokey Joe's Cafe: The Songs of Leiber and Stoller**—A blues and rock 'n' roll revue, drawn from the songbook of Jerry Leiber and Mike Stoller. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$65-\$75. Through 1/16. *Virginia Theatre*, 245 W. 52nd St. (212-239-6200). 2 hrs. 10 mins.

**Swing!**—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. \$20-\$75. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre*, 246 W. 44th St. (212-239-6200).

**Waiting in the Wings**—Noël Coward's fiftieth play (1960) still remains a minor gem in that bittersweet mode at which Coward excelled. A seemingly inconsequential piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). \$25-\$70. Call for schedule. *Walter Kerr Theatre*, 219 W. 48th St. (212-239-6200).

## Off Broadway

Previews and Openings

**Arms and the Man**—Roger Rees directs the Roundabout Theatre's revival of George Bernard Shaw's classic drama of bullets and bon-bons. Starring Henry Czerny, Katie Finneran, and Paul Michael Valley. \$55. Tues.-Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre*, 127 E. 23rd St. (212-777-4900).

**Dirty Blonde**—Actress-author Claudia Shear (*Blown Sideways Through Life*) stars in her new play about two Gotham singles who meet at the grave of Mae West. \$12-\$45. Tues.-Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop*, 79 E. 4th St. (212-460-5475).

**Edith Piaf: Her Story, Her Songs**—Raquel Bitton's tribute to the legendary singer, including "Ma Vie en Rose," the tune Piaf scratched out on a café napkin. \$17-\$75. 1/15 at 8. *Carnegie Hall*, 154 W. 57th St. (212-247-7800).

**The Merry Wives of Windsor**—Pearl Theatre presents Shakespeare's giddy gals. \$26-\$33. Tues., Thurs.-Sat. at 8, Wed., Sat. and Sun. at 2. In previews for a 1/17 opening. Through 2/27. *Pearl Theatre Company*, 80 St. Marks Pl. (212-598-9802).

**Sexual Perversity in Chicago**—David Mamet's comedy about sex in another city, directed by Hilary Hinkle (*Reckless, Blue Window*) and performed with the one-act *Duck Variations*. \$35-\$40. In previews for a 1/12 opening. Tues.-Sat. at 8, Sun. at 7, Sat. at 2. *Atlantic Theater*, 336 W. 20th St. (212-239-6200).

**Small Potatoes**—Small-town bureaucrats accidentally arrest Feds on trumped-up charges, then hustle to cover up their petty misdeeds in Bob Roger's comedy set in upstate New York. Marha Pinson directs. \$37.50. Tues.-Fri. at 8, Sat. at 6:30 and 9, Sun. at 3. Previews begin 1/13 for a 1/27 opening. *John Houseman Studio A*, 450 W. 42nd St. (212-532-8887).

**Spermegga**—Black-theater icon Clarice Taylor, best known as Bill Cosby's mother on the *Cosby Show*, presents a one-woman show about a girl who grows up. \$25. Wed. at 3 and 8, Thurs. and Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews 1/12 for a 1/16 opening. *Hudson Guild Theatre*, 441 W. 26th St. (212-353-1176).

**The Voyage Inheritance**—Harley Granville-Barker's 1905 family drama returns after its successful revival last spring, again starring George Morfogen and directed by Gus Kaikkonen. \$30. Tues.-Thurs. at 7, Fri. at 8, Sat. at 2 and 8, Sun. at 3. 1/12-2/13. *Mint Theater*, 311 W. 43rd St. (212-315-0231).

### Now Playing

**Ancestral Voices**—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a reading only, so most actors will have scripts firmly in hand. \$45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theatre*, 150 W. 65th St. (212-239-6200).

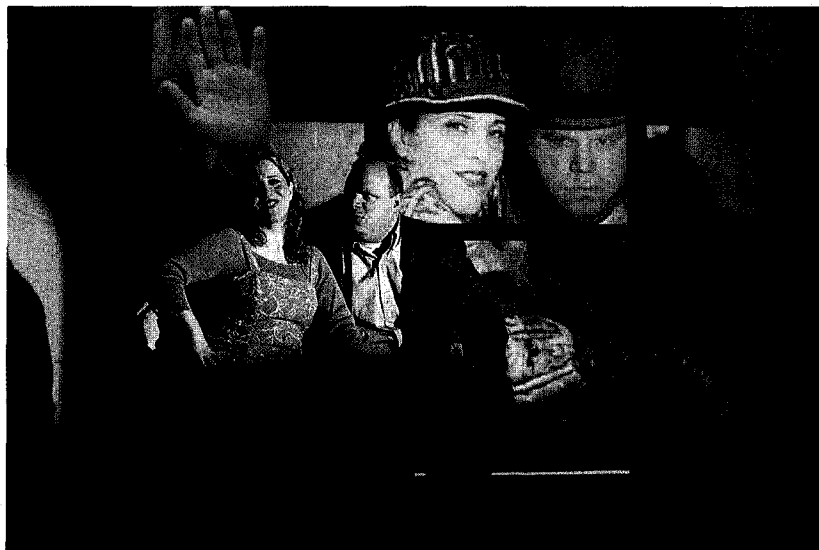
**Another American: Asking & Telling**—Don't ask, don't tell? Marc Wolf asked 150 people what they thought of gays in the military, including many gay military soldiers and veterans. Now, in a production directed by Joe Mantello, he tells their stories in an Anna Devereaux Smith-style monologue. \$35. Tues.-Sat. at 8, Sun. at 3 and 7. Through 2/6. *The New Group at Theatre @ St. Clements*, 423 W. 46th St. (212-279-4200).

**Blue Man Group: Tubes**—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. \$45-\$55. Tues., Wed., Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre*, 434 Lafayette St. (212-254-4370).

## Opening Mae Day

**I'm obsessive,"** actress-writer Claudia Shear says, by way of introducing herself, "and this play is about obsessions." Shear (pictured, with Kevin Chamberlin) admits that she can't read one book by a good writer without reading all of the rest; that she goes on Buster Keaton binges; and that for the past three years she's been reading a mountain of Mae West biographies, plays, articles, and correspondence in preparation for her new play, *Dirty Blonde*. Directed by sometime Sondheim collaborator James Lapine, the New York Theatre Workshop production tracks two Hollywood star-crossed lovers who meet in West's Brooklyn mausoleum. Shear is best known for *Blown Sideways Through Life*, an irreverent monologue about 64 former jobs—including a stint as a

brothel receptionist—but she says that donning "nice little white gloves" and spending months in the stacks of the New York Public Library perfectly suited her temperament. "The archives is just full of people with obsessions, like eighteenth-century hydraulics," she says. "It's amazing." Shear estimates that she wrote "about 1,500 pages, which poor Mr. Lapine had to pare to 92." Asked for her favorite Mae West aphorism, she offers twenty instead: "'I used to be Snow White, but I drifted.' No, 'I'm no angel, but I've spread my wings a bit.' No—no, I know what my favorite is. It's when the guy says, 'Can I trust you?' And she says, 'Sure, hundreds have.'" A devotee of another notorious bad girl, hip-hop diva Missy Elliott, Shear says these zingers "aren't just important because they're funny. It's the spirit. Mae just didn't live by anyone else's rules." Opens January 10. (See "Off Broadway.") **LOGAN HILL**



Photograph by Joan Marcus.

## Onstage The AV Club

**T**he high-tech frenzy that's swamped Wall Street and left rockers fiddling with MIDI samplers has also wired the theater. Young performance groups are experimenting with now-inexpensive techno toys and thinking little of it. Meanwhile, the pioneers who made multimedia critical in the seventies are enjoying a well-deserved renaissance, from the Wooster Group's Willem Dafoe and Kate Valk to

Bill Etra, the man responsible for the Kitchen's Video Theater and, now, the effects in *Annie Body in Ambiguity*. This month, the Kitchen's *Jet Lag* and the Manhattan Theatre Club's *Y2K* will close, but other multimedia productions are spreading like (computer) viruses. **LOGAN HILL**

From left, Ari Fliakos, Steve Cuiffo, and Willem Dafoe in 'North Atlantic'; Carol Bradley in 'Annie Body in Ambiguity'; Michael D. Conway in 'This Is a Test.'



### THE PLAY

#### ANNIE BODY IN AMBIGUITY

Opens Jan. 14. Trilogy Theatre, 341 W. 44th St. (1-800-965-4827). \$15.

#### THIS IS A TEST

Previews Jan. 12. Sanford Meisner, 164 Eleventh Ave., bet. 22nd and 23rd Sts. (212-613-1682). \$15-20.

#### STOPLESS

In previews. Center Stage, NY, 48 W. 21st St. (212-929-2228). \$12.

#### NORTH ATLANTIC

Reopens Jan. 11. Performing Garage, 33 Wooster St. (212-966-3651). \$25-\$30.

#### WHO CHOPS FOO II

Opens Jan. 14. P.S. 122, 150 First Ave. (212-477-5288). \$12.

#### =CELEBRATION

Previews Jan. 20. John Houseman Studio, 450 W. 42nd St. (212-592-4005). \$12.

### THE THING

Bill Etra collaborates with actress-writer Carol Bradley to present a one-woman, many-machines comedy about life in cyberspace.

In Michael D. Conway's one-man drama, augmented by an array of slides, video projections, and audio samples, an HIV-positive man re-examines a childhood of "Tang and Swanson's Salisbury-steak dinners" and an adulthood of love and regret.

A theater becomes a voyeuristic television studio, immersing an audience in conspicuous cameras, microphones, and live video projection as a mother confronts her two deluded sons.

The Wooster Group's no-holds-barred satire of the absurdities of the Cold War military-industrial complex stars Willem Dafoe and Kate Valk.

The Dean Street Field of Operation (the FOO) cuts 'n' mixes irreverent vignettes from four years of experimentation, including 16-mm. and 8-mm. film loops, video, dance, and slapstick.

This isn't your father's vacation-slide show. Ethan Sandler traveled from the Times Square Disney Store through the Sweat-shirt Capital of the World to Celebration, Florida. He tells his tale with AV samples recorded during his odyssey.

**Bomb-itty of Errors**—A funky-fresh "add-rap-tation" of the Bard's classic. \$20-\$35. Tues.-Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. 45 Bleecker, 45 Bleecker St., at Lafayette St. (212-307-4100).

**The Countess**—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. \$35-\$45. Tues.-Fri. at 8, Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).

**The Country Club**—This play by Drama Dept. artistic director Douglas Carter Beane about Wasps in their late twenties who hang out in the Cub Room of a provincial Pennsylvania country club is both funny and moving, devilishly well observed, and niftily constructed. (Simon: 10/4/99.) Jessica Stone has replaced Amy Sedaris. \$30. Tues.-Fri. at 8, Sat. at 3 and 8. Greenwich House Theatre, 27 Barrow St. (212-239-6200).

**De la Guarda**—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking

a sweat. \$37.50-\$45. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

**Dinner With Friends**—In their Connecticut home, Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction in Donald Margulies' new play, as well as keen psychological insight. (Simon: 11/22/99.) \$30-\$55. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Variety Arts Theatre, 110 Third Ave. (212-239-6200).

**Elsa Edgar**—Bob Kingdom, known for his pieces on Dylan Thomas and Truman Capote, here commingles the spirits of two gossip queens: Elsa Maxwell and J. Edgar Hoover. Call for schedule; most nights at 8. Through 1/16. Primary Stages, 354 W. 45th St. (212-333-4052).

**The Exact Center of the Universe**—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail

**Hedwig and the Angry Inch**—A German transsexual achieves self-actualization and tabloid fame through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; now starring Matt McGrath. \$19.99-\$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened: 2/14/98. Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

**I Love You, You're Perfect, Now Change**—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. \$49.50-\$52.50. Mon., Tues., Fri. at 8, Wed. at 2:30, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Westside Theatre, 407 W. 43rd St. (212-239-6200).

**The Idiot**—In director Anatole Fourmentchouk's new adaptation of Dostoevsky's classic, an astoundingly innocent prince (Stass Klassen) is assumed to be a dunce by the cynical denizens of a

Thorne. Center tickles with its juicy dialogue and zesty characters. Frances Sternhagen is good enough to eat. (Simon: 4/19/99.) \$17.50-\$47.50. Tues.-Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. Century Theatre, 111 E. 15th St. (212-239-6200).

**An Experiment With an Air Pump**—Shelagh Stephenson's play deals with two groups of people in the same house in 1799 and 1999. Her play concerns stubborn problems: head versus heart, art versus science, the souring of love in marriage, the tantalizing survival of the past, and the transience or persistence of both fame and infamy. (Simon: 11/15/99.) \$50. Tues.-Fri. at 8, Sat. and Sun. at 2:30, Sun. at 7. MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

**Fantasticks**—The musical perennial. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

**Forbidden Broadway Cleans Up Its Act**—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. \$45-\$47.50. Mon. and Wed.-Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. Stardust Theatre, Broadway at 51st St. (212-239-6200).

**Fully Committed**—See Simon, p. 51. Becky Mode's comedy about the put-upon, out-of-work actor manning the phones at Manhattan's trendiest restaurant and the people harassing him. Directed by Nicholas Martin (*Full Gallop, Betty's Summer Vacation*); starring Mark Setlock. \$45. Tues.-Sat. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Cherry Lane Theatre, 38 Commerce St. (212-239-6200).



certain corrupt, money-crazed city on the cusp of a millennium. \$45. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Theater for the New City*, 155 First Ave., at 10th St. (212-684-8298).

**Inappropriate**—The Desisto School's musical teenagers return to Manhattan to show those fuddy-duddies over at *Rent* what youth sounds like today. \$30-\$40. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/30. *Theatre Row Theatre*, 424 W. 42nd St. (212-279-4200).

**The Irish ... And How They Got That Way**—Frank McCourt's tales and tunes of Irish history, produced by the Irish Rep. \$30-\$35. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 1/30. *Irish Repertory Theatre*, 132 W. 22nd St. (212-727-2737).

**Keep Bangin'**—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. \$20-\$40. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre*, 115 MacDougal St. (212-239-6200).

**A Klezmer's Tale: Yoshke Muzikant**—Now that klezmer's overrun hipster joints on the Lower East Side, Eleanor Reissa directs a Folksbiene Yiddish Theatre production that sketches the life of poet and musician Muzikant. Starring Mina Bern. \$30-\$35. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/16. *Theatre Four*, 424 W. 55th St. (212-239-6200).

**Loebster Alice**—Kira Oblensky's surreal comedy. \$37.50. Tues.-Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 1/23. *Playwrights Horizons' Anne G. Wilder Theatre*, 416 W. 42nd St. (212-279-4200).

**Maybe Baby, It's You**—Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. \$35-\$47.50. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 6. *SoHo Playhouse*, 15 Vandam St. (212-239-6200).

**Morning, Noon and Night**—Spalding Gray reflects on his beloved family. \$25-\$45. Sun. and Mon. at 7:30. *Vivian Beaumont Theater*, 150 W. 65th St. (212-239-6200).

**Naked Boys Singing**—Just like a musical revue, but without pants. \$45-\$65. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 8. *Actor's Playhouse*, 100 Seventh Ave. So. (212-463-0060).

**Now Hear This!**—Kathy Buckley, who describes herself as "America's First Hearing Impaired Comedienne," won multiple writing and theater awards when this, her comic one-woman show, premiered in Los Angeles in 1997. \$25-\$45. Tues.-Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre*, 130 W. 44th St. (212-239-6200).

**Our Sinatra**—Kurt Stamm directs this tribute to Ol' Blue Eyes. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. \$50-\$80. Mon., Wed.-Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre*, 323 W. 44th St. (212-239-6200).

**Over the River and Through the Woods**—Joe DiPietro's comedy about meddling Italian-American grandparents. \$47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre*, 450 W. 42nd St. (212-239-6200).

**Pirates of Penzance/Princess Ida**—New York Gilbert & Sullivan Players presents two family classics. Frank Gorshin stars in *Princess Ida*. \$31-\$46. Call for schedule. Through 1/23. *Symphony Space*, 2537 Broadway, at 95th St. (212-864-5400).

**Secrets Every Smart Traveler Should Know**—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.)

## Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

\$20-\$55; optional dinner 90 minutes before curtain. Mon. and Thurs.-Sat. at 8, Wed. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre*, 327 W. 44th St. (212-239-6200).

**Squonk**—Props, puppetry, and percussion for the premiere of the East Village's newest theater. \$20-\$45. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Bleecker East Theatre*, 49 Bleecker St. (212-239-6200).

**Stomp**—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. \$24.50-\$49.50. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).

**Tony 'n' Tina's Wedding**—A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St. \$65-\$75. Thurs.-Sat. at 7, Sun. at 2. Opened: 2/6/88. (212-239-6200).

**True History and Real Adventures**—Kathleen Chalfant, last seen in *Wit*, is back, and everyone is anxious to see if she'll be adored again when she returns to the stage in Sybille Pearson's new play. As excited as the rest of us, Angela Goethals plays a young Scottish woman who leads a ragtag band of teens on a cross-country road trip out West, where they finally meet Calamity Jane, played by Chalfant. \$45. Call for schedule. *Vineyard Theatre*, 108 E. 15th St. (212-353-0303).

**2½ Jews**—A comedy about a prominent civil-rights attorney. \$32.50. Wed.-Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre*, 307 W. 26th St. (212-239-6200).

**The Vagina Monologues**—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc. returns for a second coming. \$45. Tues.-Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. On 1/23, Ensler will be replaced by a rotating cast of actresses in trios. *Westside Theatre*, 407 W. 43rd St. (212-239-6200).

**Wit**—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's Holy Sonnets? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. (Simon: 9/28/98.) Now starring Lisa Harrow. \$35-\$49.50. Tues.-Sat. at 8, Wed., Sat., and Sun. at 3. *Union Square Theatre*, 100 E. 17th St. (212-307-4100).

**Y2K**—In Arthur Kopit's thriller, two happy New York capitalists (James Naughton and Patricia Kalember) are stalked by a disturbing rogue with an e-mail account. \$20-\$45. Tues.-Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *Lucille Lortel Theatre*, 121 Christopher St. (212-239-6200).

## Off-Off Broadway

**Arrah-na-Pogue**—Dion Bouicault's classic Irish comedy. \$15. Mon., Tues., Thurs. at 7:30, Fri. and Sat. at 8. Opens 1/10. *Studio Theatre*, 145 W. 46th St. (212-279-4200).

**Dario D'Ambrosi's Pathologic Theater Festival**—A macabre twenty-year retrospective. \$12. Through 1/16. Call for schedule. *La MaMa E.T.C.*, 74A E. 4th St. (212-475-7710).

**The Donkey Show**—A loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. \$25. Thurs.-Sat. at 8 and 10:30, Sun. at 8. *El Flamingo*, 547 W. 21st St. (212-307-4100).

**Extreme Girl**—Barbara Blackburn's comic monologues on sex, beauty, and the surprising similarities between trophy wives and the Mercedes Benz. \$15. Wed.-Sat. at 8. Through 2/27. *La MaMa E.T.C.*, 74A E. 4th St. (212-475-7710).

**Handshake**—Julie Gilbert and Dr. Robert A. Brodner collaborated to produce this new play, inspired by patients facing Parkinson's disease. \$12. Wed.-Fri. at 8, Sat. at 2 and 8, Sun. at 2. Previews 1/13 for a 1/15 opening. Through 1/30. *Miranda Theatre*, 259 W. 30th St. (212-279-4200).

**Hotel California/The Serpent's Sermon**—The heart-rending cabaret story of a Belgian mercenary and his mime; Fri. at 10:30./An autobiographical performance about drugs, the eighties, and sitcoms by Ron Stroman; Sat. at 10:30. \$12.

Through 3/3. *St. Marks Theater*, 94 St. Marks Pl. (212-777-6088).

**Jet Lag**—A multimedia presentation of stories inspired by travel. \$20. 1/11-1/15. Most nights at 8. *The Kitchen*, 512 W. 19th St. (212-255-5793).

**Power Strokes**—A cute 90210 masseur and call boy romances a certain West Coast media mogul. \$15-\$20. Through 1/23. Call for schedule. *HERE*, 145 Sixth Ave., at Dominick St. (212-647-0202).

**Sex**—Mae West's scandalous 1926 play. \$12. Tues.-Sat. at 8, Sun. at 3. Through 1/31. *Gershwin Hotel*, 7 E. 27th St. (212-439-8122).

**Some Assembly Required**—David Herskovits's Target Margin Theater workshops nine new plays and readings, including *Zulu Pet* and *Dick in London*. All shows \$5 or free. Call for schedule. 1/12-1/30. *Theatatorium*, 198 Stanton St. (212-358-3657).

**Velvetville**—Puppeteer Paul Zaloom's new show. \$25. Wed.-Sun. at 8:30. Through 1/23. P.S. 122, 150 First Ave., at 9th St. (212-477-5288).

**What to Do About Nothing**—Judy Sheehan's retelling of the Shakespeare classic set during the Red Scare. \$12. Thurs.-Sat. at 8, Sun. at 5. 1/13-2/6. *Looking Glass Theatre*, 422 W. 57th St. (212-307-9467).



## Onstage Zalutations

Amid horrid black-velvet paintings of Smurfs and poker-playing pooches, downtown puppeteer Paul Zaloom (best known as the title character of TV's 'Beakman's World') presents a bizarre circus of found-object puppetry and low-fi live animation in 'Velvetville,' through January 23 at P.S. 122. (See "Off-Off Broadway.")



# art

John Coplans... Adriana Varejão

## Galleries Solos

Madison Avenue and Vicinity

**Melvin Edwards**—New welded-steel sculptures that draw on African mythology; through 1/31. CDS, 76 E. 79th St. (212-772-9555).

**Alfred H. Maurer**—Paintings spanning the career of the American artist (1868–1932) from his early Whistler-inspired portraits of women to his Cubist compositions of the twenties and early thirties, including works on loan from museums and private collections; through 1/15. Taggart, 48 E. 73rd St. (212-628-4000).

**Ron Schwerin**—Large-scale figure paintings, small portraits, and studies; 1/13–2/29. Stone, 113 E. 90th St. (212-987-4997).

**Richard Serra**—New works on paper; through 2/14. Gagosian, 980 Madison Ave. (212-228-2828).

**Frantisek Vobecky**—Surrealist-influenced photomontages made between 1935 and 1938 by the Czech artist (1902–1991); through 2/26. Ubu, 16 E. 78th St. (212-794-4444).

57th Street Area

**Carmen Calvo**—Blown-up prints of vintage photographs depicting anonymous characters, objects and collages, and tableaux composed of numerous line drawings, installed to suggest a kind of fragmented diary; through 2/19. Barquet, 41 E. 57th St. (212-644-9090).

**Willard Dixon**—Recent paintings of Marin County landscapes by a Bay Area artist; through 2/5. Fischbach, 24 W. 57th St. (212-759-2345).

**Arthur Wesley Dow**—Paintings, watercolors, prints, and photographs by Dow (1857–1922) and by his students, among them Georgia O'Keeffe and Max Weber; through 1/25. Spanierman, 45 E. 58th St. (212-832-0208).

**Lawrence Gipe**—New large-scale paintings that depict imagery appropriated from German photo journals and magazines from the mid-to-late thirties; through 1/22. Helman, 20 W. 57th St. (212-245-2888).

**Morris Graves**—Cast-bronze sculptures made in 1961 that support large viewers shaped like windows or portholes containing layers of Venetian glass, minerals, brass filings, and other materials; through 2/12. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

**Jan Green**—Landscape paintings; through 1/29. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

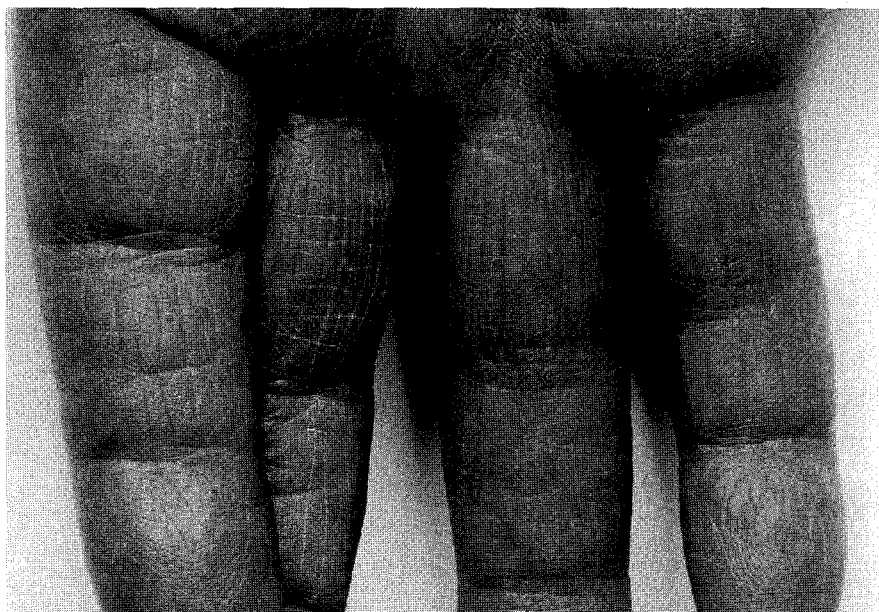
**David Humphrey**—Paintings that depict groups of figures in soft-focus landscapes or domestic interiors; 1/13–2/5. McKee, 745 Fifth Ave. (212-688-5951).

**Damian Loeb**—New paintings of interiors and landscapes that suggest images from dreams or memories; through 2/12. Boone, 745 Fifth Ave. (212-752-2929).

**Loren McIver**—Landscapes, interiors, and still-lives made by the artist in Provence in the late sixties and forming the first exhibition of her work since her death in 1998; through 2/5. De Nagy, 724 Fifth Ave. (212-262-5050).

**Odd Nerdrum**—Recent figurative paintings by the Norwegian artist; through 2/5. Forum, 745 Fifth Ave. (212-355-4545).

**Jackson Pollock**—Drawings on colored construction paper made between 1942 and 1956; through 2/26. Washburn, 20 W. 57th St. (212-397-6780).



## Photography Right Touch

Who'd have guessed that at the turn of the century, the art world's senior citizens would be making some of the most provocative work around? Take John Coplans, for example, whose recent "self-portraits" of his fingers and of his hands on his knees (art-directed by Coplans and shot with the help of his assistant) continue his playful allusions to the history of art and photography with a never-less-than-stunning economy of means. At Andrea Rosen Gallery, 525 West 24th Street; through January 22.

**Ephraim Rubenstein**—Still-life paintings that evoke the World War I experiences of the artist's grandfather and great-uncle through images of military clothing and paraphernalia stored in his family's house; through 2/2. Tatistcheff, 50 W. 57th St. (212-664-0907).

**Edward Ruscha**—Drawings and prints dating from the sixties to the present; through 2/29. Sheehan, 20 W. 57th St. (212-489-3331).

SoHo and TriBeCa

**Robert Breer**—Paintings, films, and a large "float" sculpture dating from the fifties through the seventies; through 1/29. Staff USA, 495 Broadway (212-925-9700).

**Cecily Brown**—New large-scale paintings of fragmented figures; 1/14–2/19. Gagosian, 136 Wooster St. (212-228-2828).

**Michael Coughlin and Jory Felice**—Collaborative drawings inspired by the children's game "Telephone," in which the two Los Angeles-based artists draw images based on descriptions they give to each other over the phone; through 1/22. Meltzer's On View... 588 Broadway (212-343-8256).

**Michael Craig-Martin**—Recent large-scale wall paintings and works on canvas by the British artist; through 1/20. Blum, 99 Wooster St. (212-343-0441).

**Jason Dodge**—Five sculptures that incorporate ac-

coutrements from a fictional palace hotel in rural France; through 2/11. Kaplan, 48 Greene St. (212-226-6131).

**Chris Finley**—Recent paintings and sculptural installations that borrow a video-game format; through 2/5. Tilton, 49 Greene St. (212-941-1775).

**Donald Lipski**—Two series of works, "Passing Time" and "Building Steam," that were created by the artist during the first half of the eighties and typify his practice of combining found objects in unexpected ways; 1/13–2/26. Gibson, 568 Broadway (212-925-1192).

**Issey Miyake**—A survey of the clothing designer's work from the past 30 years; through 2/29. Ace, 275 Hudson St. (212-255-5599).

**Leroy Person**—Carved and painted wood furniture and tableaux and drawings on cardboard by the self-taught artist (1907–1985), who lived in rural eastern North Carolina; 1/13–2/19. Ross, 568 Broadway (212-343-2161).

**Lezley Saar/Peter Hristoff**—New mixed-media paintings that combine such materials as album covers and flocked Victorian fabric with painted portraits/Paintings from *The Book of Sean*. Through 2/5. Beitzel, 102 Prince St. (212-219-2863).

**Juliao Sarmiento**—A new film installation; through 1/22. Kelly, 43 Mercer St. (212-343-2405).

**Robert Thiele**—Monochromatic abstract paintings on shaped canvases; 1/13–2/5. M-13, 72 Greene St. (212-925-3007).

Photograph courtesy of Andrea Rosen Gallery.



**Richard Tuttle**—Recent painted plywood panels that employ simple colors and shapes; through 2/12. Sperone Westwater, 142 Greene St. (212-431-3685).

**Stanley Twardowicz**—Photographs, drawings, and a painting; through 1/29. Aigus, 25 Thompson St. (212-966-1758).

**Adriana Varejão**—Paintings of ocean-inspired images that are comprised of layers of stretched canvas; through 2/12. Lehmann Maupin, 39 Greene St. (212-965-0753).

**Ron Walton**—New abstract paintings; through 2/1. Kelly, 591 Broadway (212-226-1660).

#### Chelsea

**Sarah Charlesworth/Kathleen Gilje**—Color photographs that are predominantly white and depict such archetypes as the bowl, column, Madonna, and snake/A painting that conflates Bronzino's portrait of Laura Battiferi with an image of the poet Sylvia Plath; through 2/5. Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

**Leo de Goede**—New paintings on plywood and particle board whose images mimic their supports' intricate natural patterns; through 2/5. Kasmin, 293 Tenth Ave. (212-563-4474).

**Nathalie Du Pasquier**—Paintings of everyday Italian household objects by a former Memphis designer; through 1/29. Urban Architecture, 210 Eleventh Ave. (212-924-1688).

**Paterson Ewen/Peter Edlund**—Paintings on plywood whose images evoke celestial phenomena/Paintings of landscapes borrowed from works by Frederick Church and other Hudson River School painters and rendered in such colors as lime green and black or cadmium orange and violet; through 2/5. Shainman, 513 W. 20th St. (212-645-1701).

**Kevin Finklea**—Painted wall sculptures inspired by landscape and by such instruments as the surveyor's leveling rod; through 2/5. Thatcher Projects, 529 W. 20th St. (212-675-0222).

**Dan Flavin**—A selection of the late artist's fluorescent light sculptures dating from the late sixties to the eighties; through 1/29. Cooper, 534 W. 21st St. (212-255-1105).

**Tim Gardner**—Watercolor and oil paintings based on snapshots of young men caught in moments of freedom; through 2/12. 303, 525 W. 22nd St. (212-255-1121).

**Harry Bertoia**—Sculptures the artist and furniture designer referred to as his "sounding sculptures," hand-welded from beryllium copper into forms suggesting cattails, weeping willows, or dense thickets; 1/15–2/26. Miller, 526 W. 26th St. (212-366-4774).

**Perry Hoberman**—Two large-scale interactive multimedia installations; 1/15–2/19. Postmasters, 459 W. 19th St. (212-727-3323).

**James Hyde**—Recent abstract paintings on pillows and cushions made from vinyl, steel, fine linens, or newspaper; 1/15–2/12. Sikkema, 530 W. 22nd St. (212-929-2262).

**Sarah Leahy**—Ink paintings on Plexiglas whose images suggest early black-and-white photography; through 2/12. Foster, 528 W. 20th St. (212-966-9024).

**Christian Marclay**—A work titled *Telephones* that features a succession of edited film clips woven together in a cinematic collage spanning several genres; through 1/27. Cooper, 521 W. 21st St. (212-255-1105).

**John Miller**—Garishly colored computer-generated paintings whose images play on the exaggerations of TV game shows; through 1/22. Metro Pictures, 519 W. 24th St. (212-206-7100).

**Ed Moses**—Recent paintings; through 2/12. Klagsbrun, 526 W. 26th St. (212-243-3335).

**Gayil Nalls**—"World Sensorium," a social olfactory sculpture for which the artist consulted with officials from 230 countries to identify a scent thought critical to each country's identity, then gathered the individual plant oils and combined them into one scent; through 2/6. Martz, 529 W. 20th St. (212-206-3686).

**Kellie O'Bosky**—New paintings; through 1/29. Fredericks, 504 W. 22nd St. (212-633-6555).

**Peter Rudolph**—Highly worked drawings of ominous landscapes inhabited by playful "blobular"

creatures; through 2/5. Eller, 529 W. 20th St. (212-206-6411).

**Allen Ruppersberg**—"Honey, I Rearranged the Collection," the artist's own multi-panel works from the seventies displayed in the gallery to simulate a fictitious art collector's collection of his work; through 2/5. Burgin, 243 W. 18th St. (212-462-2668).

**Joel Schlemowitz**—Filmboxes and sound sculptures; through 1/29. Bound & Unbound, 601 W. 26th St. (212-463-7348).

**Yvonne Thomas**—Early paintings made between 1955 and 1962 that show the artist developing her signature style of abstraction; through 1/30. Bibro, 529 W. 20th St. (212-647-7030).

**Thomas Trosch**—New paintings; through 1/22. Rosen, 525 W. 24th St. (212-627-6000).

**James Turrell/Patricia Moisan**—Recent holograms/Monochromatic red paintings with modulated surfaces; through 2/5. Stark, 555 W. 25th St. (212-807-1051).

**Betty Woodman**—A 40-year retrospective of the artist's works in clay, bronze, and paper; through 2/12. Protetch, 511 W. 22nd St. (212-633-6999).

**Manabu Yamanaka/Anneget Solta**—Photographs that depict elderly Japanese women in the nude/Collaged and sewn together photographic self-portraits; through 1/22. Stux, 529 W. 20th St. (212-352-1600).

**Carrie Yamaoka/Ava Gerber**—New photographs/A sculpture installation; through 2/12. Debs, 525 W. 26th St. (212-646-2070).

## Group Shows

Madison Avenue and Vicinity

**Baumgold**—128 E. 72nd St. (212-861-7338).

"Quirky," works by 33 artists that represent a diversity of concepts, imagery, and techniques; through 2/12.

**Castelli**—59 E. 79th St. (212-249-4470). Works by

Colson, Ruscha, Therrien; through 1/29.

**Graham**—1014 Madison Ave. (212-535-5767). Works by sixteen contemporary British ceramists; 1/13–2/19.

**Hirschi & Adler**—21 E. 70th St. (212-535-8810). A survey chronicling the development of the fine and decorative arts in Boston between 1810 and 1840, with furniture by Emmons & Archibald, silver by Churchill & Treadwell, and artworks by Audubon, Cole, Stuart, others; through 2/5.

**Salander-O'Reilly**—20 E. 79th St. (212-879-6606). Paintings by De Niro, Frelinghuysen, Pomar; through 1/29.

**Sculpture Center**—167 E. 69th St. (212-879-3500). Sculptures by Byers, Blue, Harp, Moss, Taniguchi; through 1/22.

#### 57th Street Area

**Cohan**—41 W. 57th St. (212-755-7171). "The Nature of Order," with works by Cage, Fischli & Weiss, Gallagher, LeWitt, Long, Miyagima, Tomaselli; through 1/29.

**PaineWebber**—42nd St. and Fifth Ave. (212-713-2885), Mon.–Fri. 8–6. "Beyond Appearances: Images in Science at the Millennium," an exhibition of scientific and medical illustration from the Middle Ages to the late nineteenth-century; through 3/31.

**Rubin, Greenberg Van Doren**—730 Fifth Ave. (212-445-0444). "Architecture and Memory," works that reflect on modern and postmodern architecture by Doig, Edwards, Manetas, Opie, Vejvi, others; through 1/29.

#### SoHo and TriBeCa

**Apex**—291 Church St. (212-431-5270). "Double Space," works that explore the concept of text as a construction by Angelmaker, Dikeou, Goldsmith, Pardo, Resnais, Robbe-Grillet, Sandback, Schneemann, Van der Stokker; through 2/5.

**On View** Britain has always held clay in high esteem—it is, after all, the birthplace of such well-worn pottery traditions as Staffordshire, Royal Doulton, and Wedgwood. But the elegantly simple vessels of Hans Coper (1920–1980) and Dame Lucie Rie (1902–1995) have arguably had the strongest aesthetic impact on contemporary British ceramics, as can be seen when their works are shown alongside the more recent efforts of Vivienne Foley (below, *Porcelain Vessels*, 1999), Peter Hayes, Geoffrey Swindell, John Ward, and ten other British clay-slingers. At James Graham & Sons, 1014 Madison Avenue; January 13 through February 19.





**Lennon, Weinberg**—560 Broadway (212-941-0012). Photographs by sculptors, painters, and photographers, among them Aguillar, Burckhardt, Coyne, Lucier, Sullivan, Uslé; through 1/22.

**Taylor/TZ Art**—470 Broome St. (212-966-9059). "Shoes, Shoes, Shoes," objects, drawings, photographs, and paintings on the theme of footwear by Antin, Blondel, Christo, Guston, Cecere, Horst, Mapplethorpe, Monk, Pierson, Warhol, Yeohlee, others; through 1/22.

## Chelsea

**Art Resources Transfer Inc.**—210 Eleventh Ave. (212-691-5956). Conversation exhibitions: Betty Woodman and Pat Steir, through 2/13; Byron Kim and Lisa Sigal, through 2/6; works by Thomas Beckman, Eyal Danielli, Jeffrey Sturges, through 2/6; works by Builder Levy, through 2/13.

**Cheim & Read**—521 W. 23rd St. (212-242-7727). "Couples," works that address the condition of coupledom by Arbus, Billingham, Bourgeois, Clark, Currin, Guston, Holzer, Nauman, Neel, Prince, others; through 2/26.

**Cristineros**—529 W. 20th St. (212-206-0297). "Cyber Drawings," digitally produced works by Cottrell, Green, Moody, Risley, Sanchez, Watson; through 2/12.

**Harris**—529 W. 20th St. (212-463-9666). "Luscious," three-dimensional abstract works by Fitzgerald, Harle, Hoke, Monti, Price, Richter, Shields, Soriano; through 2/5.

**Luhning Augustine**—531 W. 24th St. (212-206-9100). Sculpture by Cardiff and Miller, Geers, Gober, Gonzalez-Torres, Kippenberger, Mucha, Tunga, Whiteread, Wolfe; through 2/12.

**Taylor**—529 W. 20th St. (212-463-7166). "The Usual Suspects," with paintings and sculpture by Glantzman, Goodman, Hambleton, Knowlton, Lees, Posner; through 1/27.

**Team**—527 W. 26th St. (212-279-9219). "Hex Induction Hour by the Fall," with works by Accorci, Beck, Graham, Hyde, Koether, Noland, Ruyter, Uglow, others; through 2/12.

**White Columns**—320 W. 13th St. (212-924-4212). Works on the theme of outer space by Alexopoulos, Jervet, Bransford, Hammond, others; photographs of the rich-and-glamorous set by Jessica Craig-Martin; collaborative project by Hanson & Sonnenberg; through 2/6.

## Photography

**John Coplans**—Recent black-and-white images from two new series depicting the artist's fingers and his hands on his knees; through 1/22. Rosen, 525 W. 24th St. (212-627-6000).

**Giacomo Costa**—Large-scale panoramic photographs created entirely within a computer that depict barren landscapes supporting huge monoliths; through 2/26. Miller, 20 W. 57th St. (212-397-3930).

**Todd Eberle**—Photographs of computers taken at the Computer History Museum at NASA's Ames Base near Palo Alto, California; 1/15-2/26. Miller, 526 W. 26th St. (212-366-4774).

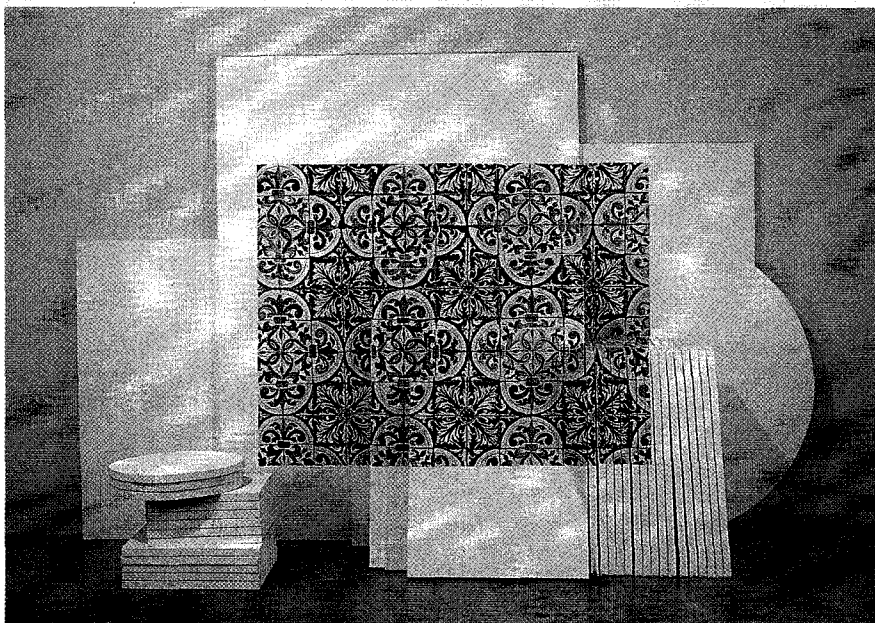
**Roland Fischer**—Large-scale photographs of the façades of modern high-rise buildings in Beijing, Hong Kong, Shanghai, and New York; through 1/29. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

**Luis Gonzalez Palma**—Photographic portraits of Guatemalans; 1/13-2/26. Throckmorton, 153 E. 61st St. (212-223-1059).

**ICP**—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8), Sat. and Sun. 10-6; \$6, \$4 students and seniors. "Propaganda and Dreams: Photographing the 1930s in the USSR and US." A comparison of Farm Security Administration photography created in the U.S. and Socialist Realist pictures produced in the USSR; through 2/13.

**Robert Lyons**—Photographs that examine the 1994 genocide in Rwanda through confrontational portraits of the killers and victims; 1/12-2/19. Winston Wächter, 39 E. 78th St. (212-327-2526).

**Talent** Using her country's cultural history as a springboard, Brazilian artist **Adriana Varejão** has made sculptural paintings whose images are appropriated from religious iconography, tattoos, and maps (she made her first appearance in New York as part of MoMA's 1994 "Mapping" exhibition) and whose surfaces have incorporated woundlike slashes, shards of chinaware, and other symbols of Brazil's colonial past. The sea, and the trade routes linking Brazil and Portugal, China, and India, inspired Varejão's latest constructed paintings, among them *Azulejaria de Tapete Sobre Telas*, 1999 (below), an arrangement of 45 stretched canvases depicting Portuguese tiles found in Brazil. At Lehmann Maupin, 39 Greene Street; through February 12.



**Mann**—210 Eleventh Ave. (212-989-7600). "YNOT," photographs by Baldessari, Berman, Maning, Ruscha, Wegman, and others that appear in issue 14 of *Blind Spot* magazine; through 1/29.

**Nosei**—530 W. 22nd St. (212-741-8695). Recent works by female photographers, among them Eyre, Laplante, Neshat, Pérez Bravo, Porter; through 2/4.

**Andrea Robbins and Max Becher**—Collaborative portraits and documentary images that expose the German fascination with Native Americans; through 1/29. Tonkonow, 601 W. 26th St. (212-255-8450).

**Roth Horowitz**—160A E. 70th St. (212-717-9067). "Witness," images of lynchings from the collection of James Allen, an Atlanta-based antiques dealer who has amassed an archive of photographs documenting the history of lynchings in the United States from 1880 to 1960; 1/13-2/12.

## Museums

**American Craft Museum**—"The Beaded Universe: Strands of Culture." The largest and most comprehensive survey of the art of beads, including beaded talismans; religious artifacts from the Buddhist, Christian, and Islamic faiths; and purses and costumes; through 1/30. 40 W. 53rd St. (212-956-3535); Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); \$5, \$2.50 students and seniors.

**American Museum of Natural History**—"Capturing Time: The New York Times Capsule." An exhibition presented in collaboration with the New York Times that features nearly 50 design proposals received in a *New York Times Magazine* competition; through 3/26. "Body Art: Marks of Identity." The history of body art in the United States, Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. "The Butterfly Conservatory: Tropical Butterflies Alive

in Winter." An exhibition of 300 to 500 live, free-flying butterflies from Central, South, and North America housed in a vivarium that approximates the butterflies' natural habitat; through 2/28. Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children (admission to "The Butterfly Conservatory" is by timed entry; tickets, which can be reserved in advance and include museum admission, are \$14 adults, \$8.50 children).

**Bard Graduate Center for Studies in the Decorative Arts**—"E.W. Godwin: Aesthetic Movement Architect and Designer." Architectural drawings, designs for decorative arts, textiles, ceramics, wallpaper, and other works by the nineteenth-century British designer; through 2/27. 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

**Bronx Museum of the Arts**—"Amnesia." Works by sixteen artists from South America who explore themes of memory, loss, desire, mortality, and the temporal nature of the body; through 2/27. "Recent Acquisitions From the Permanent Collection." Works by contemporary artists of African, Asian, and Latin American ancestry; through 2/27. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; \$3, \$2 students and seniors, Wed. free.

**Brooklyn Museum of Art**—"Eastman Johnston: Painting America." The first major exhibition of the nineteenth-century American artist's work in 25 years, including paintings and drawings of rural subjects, Civil War scenes, interior scenes, and portraits; through 2/6. "Carved Memories: Tombstones of the Russian Jewish, Photographs by David Gubernman." Images of Jewish tombstones in Russia taken over a period of 75 years; 1/14-4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; \$4, \$2 students, \$1.50 seniors (admission to "Sensation" is \$9.75 adults, \$7.75 students and seniors).

Photograph courtesy of Lehmann Maupin.



and includes general admission).

**Dahesh Museum**—"Overcoming All Obstacles: The Women of the Académie Julian." Paintings, works on paper, and photographs by women artists who studied at the Académie Julian in Paris, among them Cecelia Beaux, Elizabeth Jane Gardner, Anna Klumke, and Käthe Kollwitz; 1/18-5/13. 601 Fifth Ave., at 49th St. (212-759-0606); Tues.-Sat. 11-6; free.

**Dia Center for the Arts**—"Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 2/28. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566); Wed.-Sun. 12-6; \$6, \$3 students and seniors.

**Frick Collection**—"Velázquez in New York Museums." An exhibition of the seventeenth-century Spanish master's portraits organized in conjunction with the Hispanic Society of America, including paintings from the collections of the Frick, the Metropolitan Museum of Art, and the Hispanic Society of America; through 1/16. . . . "Henry Clay Frick as a Collector of Drawings." Works on paper by Gainsborough, van Rijn, Whistler, and others purchased by Frick between 1913 and 1916; through 1/30. 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

**Grey Art Gallery**—"Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman." Photographs, books, collages, films, and props by three women artists whose investigations into self-portraiture involve adopting identities from different social classes and geographic environments, "traveling" into the past and future, and transforming themselves into heroes, villains, mythological creatures, and other archetypes; through 1/29. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; \$2.50 suggested donation.

**Solomon R. Guggenheim Museum**—"Clemente." A retrospective of paintings, watercolors, pastel drawings, book illustrations, and sculpture spanning the seventies to the present by the Italian-born artist Francesco Clemente; through 1/12. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$7 students and seniors.

**Jewish Museum**—"John Singer Sargent: Portraits of the Wertheimer Family." A group of portraits of the London art dealer Ager Wertheimer and his family painted by the American artist between 1898 and 1908; through 2/6. . . . "Berlin Metropolis: Jews and the New Culture, 1890-1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. . . . "The Changing Face of Family: Photographs From the Collection of the Jewish Museum." Photographs illustrating the importance of family in shaping identities, by Avedon, Goldin, Hine, Steichen, Sultan, others; through 2/6. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 free); \$8, \$5.50 students and seniors.

**Metropolitan Museum of Art**—"Rock Style." An exhibition exploring the influence of rock stars on fashion, featuring attire lent by rock stars and drawn from the collections of the Met's Costume Institute and the Rock and Roll Hall of Fame and Museum in Cleveland; through 3/19. . . . "Only the Best: Masterpieces of the Calouste Gulbenkian Museum, Lisbon." Works collected by the oil-industry pioneer and philanthropist Calouste Sarkis

Gulbenkian (1869-1955) on loan from the Calouste Gulbenkian Museum, including European paintings ranging from the Renaissance to Impressionism, Egyptian sculpture, Roman medals, Islamic ceramics and textiles, illuminated manuscripts, eighteenth-century French furniture and silver, and objects by Lalique; through 2/27. . . . "Sean Scully." A selection of recent watercolors, pastels, and photographs by the American artist; 9/11-3/12. . . . "Klee's Line." Works that display the artist's imaginative use of line; 1/11-3/12. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$10 contribution, \$5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 seniors and students.

**Museum of American Folk Art**—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533); Tues.-Sun. 11:30-7:30; free.

**Museum of Modern Art**—"Modern Starts: People." A survey of figural representation in early modernism, with works by Fernand Léger, Sol LeWitt, Pablo Picasso, Odilon Redon, and others; through 3/14. . . . "Modern Starts: Places." Interpretations of site, both real and imagined, in paintings, sculpture, photographs, furniture, and objects, with works by Paul Cézanne, Maria Fernanda Cardoso, Paul Gauguin, Henri Matisse, Georges-Pierre Seurat, and others; through 3/14. . . . "Modern Starts: Things." An exhibition exploring the presentation and representation of ordinary and extraordinary objects, with works by Constantin Brancusi, Marcel Duchamp, Michael Craig-Martin, and others; through 3/14. . . . "Projects 69: Julia Jacquette." Paper cups, plates, and napkins designed for MOMA's Café/Etc., a new space in the museum's lower level that combines multimedia projects, a bookstore, and a café; through 3/21. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

**Museum of the City of New York**—"The New York Century: World Capital, Home Town, 1900-2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. . . . "Forgotten Gateway: The Abandoned Buildings of Ellis Island." A journey through Ellis Island's past and present through the photographs of Larry Racioppo and Shirley Burden; through 2/13. . . . "Fashion on Stage: Couture for Broadway Theater, 1910-1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27. 1220 Fifth Ave., at 103rd St. (212-534-1672); Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

**New Museum of Contemporary Art**—"Cildo Meireles." The first retrospective of the work of the internationally known Brazilian artist, including room-scale installations and walk-through environments, sculptures, and drawings spanning thirty years; through 3/5. 583 Broadway (212-219-1222); Wed. and Sun. 12-6, Thurs.-Sat. 12-8 (free Thurs. from 6-8); \$6, \$3 artists, students, and seniors.

**New-York Historical Society**—"The Italians in New York: Five Centuries of Struggle and Achievement." Clothing, objects, letters, photographs, and other materials documenting the lives of Italians in New York; through 2/20. . . . "\$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9. 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

**New York Public Library**—"Seeing Is Believing: 700 Years of Scientific and Medical Illustration." Works drawn from all of the library's research centers,

augmented by items on loan from the New York Academy of Medicine and other collections, ranging from medieval renderings of the universe to the first photograph of the moon; through 2/19. . . . "Adventures in Science and Exploration." Humorous drawings by Charles Addams of perilous and bizarre discoveries by scientists and explorers; through 1/29. . . . "In Company: Robert Creeley's Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

**P.S. 1 Contemporary Art Center**—"Rudy Burckhardt: A View From Astoria." Photographs of Queens and Manhattan by the late Swiss artist; through 1/16. . . . "Juan Sánchez Ricanstructions: Paintings of the Nineties." An exhibition of Sánchez's paintings curated by his students at the Robert F. Wagner Jr. Secondary School for Arts and Technology; through 2/13. . . . "The Promise of Photography: Selected Works From the DG Bank Collection." 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); Wed.-Sun. 12-6; \$7, \$5 students and seniors.

**Pierpont Morgan Library**—"Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16. . . . "Audubon and the Artist-Naturalist Tradition in America." Rarely seen drawings and published volumes by John James Audubon, as well as a group of the artist's letters; through 1/30. 29 E. 36th St. (212-685-0008); Tues.-Thurs. 10:30-5, Fri. 10-8, Sat. 10:30-6; Sun. 12-6; \$7, \$5 students and seniors.

**Queens Museum of Art**—"Modern Odysseys: Greek American Artists of the Twentieth Century." The first museum exhibition to survey the contributions of Greek-Americans to modern and contemporary art, including works by Stephen Antonakis, William Baziotes, Linda Benglis, Lucas Samaras, Theodoros Stamos, and others; through 1/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.-Fri. 10-5, Sat. and Sun. 12-5; \$4, \$2 students and seniors.

**Studio Museum in Harlem**—"Passages: Contemporary Art in Transition." Installations, paintings, sculptures, photographs, prints, and mixed-media works by sixteen contemporary artists who have participated in the museum's artists-in-residence program over the last three decades; through 1/17. 144 W. 125th St. (212-864-4500); Wed., Thurs. Fri. 10-5, Sat. and Sun. 1-6; \$5, \$3 students and seniors.

**Whitney Museum of American Art**—"The American Century: Art & Culture 1900-2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; through 2/13. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11-6, Thurs. 1-8 (pay what you wish 6-8 on the first Thurs. of every month); \$12.50, \$10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a \$2 service charge by calling 877-WHITNEY or ordering online at [www.whitney.org](http://www.whitney.org).

**Whitney Museum of American Art at Philip Morris**—"Lee Boroson: Underpass." A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17. 120 Park Ave. (212-878-2550); Mon.-Fri. 11-6 (Thurs. 11-7:30); free.

## Auctions

**Christie's**—20 Rockefeller Plaza (212-636-2000). Next auction 1/21.

**Christie's East**—219 E. 67th St. (212-606-0430). Next auction 1/19.

**Phillips**—406 E. 79th St. (212-570-4830). Next auction 1/25.

**Sotheby's**—1334 York Ave., at 72nd St. (212-606-7000). Next auction 1/21.

### Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

# restaurants

Sweet Breads... Métrazur... Communal Supper

## Manhattan

Lower New York

**Alison on Dominick**—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.

**Bo Ky**—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. 80 Bayard St. (212-406-2292). (I) (\$).

**Capsouto Frères**—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. 451 Washington St. (212-966-4900). (M-E) AE, CB, DC, MC, V.

**Chanterelle**—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.

**The Cub Room**—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. 131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.

**Hudson River Club**—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty and El-

lis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. 4 World Financial Ctr. (212-786-1500). (M-E) AE, CB, DC, MC, TM, V.

**Kelley and Ping**—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. 127 Greene St., nr. Prince St. (212-228-1212). (I-M) AE, MC, V.

**L'Ecole**—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.

**Laight Street and Dylan Lounge**—White tapestries and blue lighting lend this coolly contemporary TriBeCa space a marine feel, which makes perfect sense in a seafood restaurant with an extensive raw bar. Choose among Nantucket lobster salad, ginger-octopus salad, and grilled whole snapper with pistou, or if you're still working up an appetite, have a cocktail in the adjacent Dylan Lounge. 62 Laight St. (212-334-2274). (M) AE, DC, MC, V.

**Layla**—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. 211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.

**Montrachet**—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—

and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.

**Nobu**—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. 105 Hudson St. (212-219-0500). (E) AE, MC, V.

**The Odeon**—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.

**Provence**—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. 38 MacDougal St. (212-475-7500). (M-E) AE.

**Raoul's**—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.

**Salaam Bombay**—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. 317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.

**Sosa Borella**—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal,

## Object of Desire My Heart Belongs to Haddie

*The people who write restaurant menus could learn something from Scottish cooking terminology. Anything that sounds as funny or intriguing as bap or bannock, Cullen skink, Arbroath smokies, or stoved tatties, to name just a few dishes, must be good, as any Smucker's copywriter would tell you. Less ungainly but equally Dr. Seussian is finnan haddie, lightly smoked and steamed haddock traditionally served at breakfast with a steaming cup of tea. City Hall chef-owner Henry Meer recently revived the dish, which he says was popular in the New York of the thirties (Cole Porter even thought it rhyme-worthy in "My Heart Belongs to Daddy"). Meer poaches the pale-yellow smoked haddock in a milk bath seasoned with garlic, thyme, and onion, layers it with Yukon gold potatoes and stewed tomatoes, and features it on his dinner menu of wonderful old New York classics like marinated barrel herring and Delmonico steak. Can a Cullen-skink revival be far behind? (131 Duane Street; 212-227-7777.)*

ROB PATRONITE





not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. 460 Greenwich St. (212-431-5093). (I-M) AE, DS, MC, V.

**Tennessee Mountain**—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at \$14.95. Bring those breath mints and Handi-Wipes for a \$14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. 143 Spring St. (212-431-3993). (I) AE, MC, TM, V.

**Tribeca Grill**—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.

**Windows on the World**—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. 1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.

#### South Street Seaport

**Harbor Lights**—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. Pier 17, third floor (212-227-2800). (E) AE, CB, DC, DS, MC, TM, V.

**North Star Pub**—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (212-509-6757). (I) AE, DC, MC, V.

#### Below 14th Street, East

**Gotham Bar & Grill**—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.

**Havell**—Havell distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an intentionally shattered windowpane. 100 Second Ave., nr. 6th St. (212-982-0533). (I-M) AE, CB, DC, MC, V.

**Knickerbocker Bar and Grill**—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.

**Miracle Grill**—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. 112 First Ave., nr. 7th St. (212-254-2353). (I-M) AE, MC, V.

**Three of Cups**—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. 83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.

#### Below 14th Street, West

**Bar Pitti**—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. 268 Sixth Ave., nr. Bleecker



ASK GAEL

#### Hype exhausts me. Should I take a Quantum leap?

It's only the philosophy of Quantum 56 that's exhausting. . . . His flacks want us to believe that Joseph Fortunato, whose cooking made both Layla and later Scarabee merit a detour, is reinventing the pork chop at his new stand in the Drake Hotel. Indeed, the warm peach glow on mellow wood and leather panels has a clubby, tranquil feel, not exhausting at all. A quantum leap? In braised beef cheeks with vanilla whipped sweet potatoes, cinnamon braised lamb with curry whipped potatoes, and seared cod with fennel brandade and Moroccan sausage, Fortunato joins the everything-but-the-kitchen-sink school at midtown prices—entrées \$19 to \$28. Don't be scared. Roasted sea scallops with sea-urchin vinaigrette and pancetta bits, an elegant version of old-fashioned split-pea soup, and the seafood hot pot are quite delicious, the latter's lobster cooked perfectly, the saffron-wine sauce pleasantly tangy. "Three Little Pigs" unites luscious ribs, slightly dry tenderloin, and sausage with parsnip purée. Finish with chilled pineapple consommé and champagne granita or vanilla chiffon cake with wine-stewed berries and "burnt" meringue. (65 East 56th Street; 212-756-3800.)

St. (212-982-3300). (I-M) (\$).

**Da Silvano**—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.

**Gus' Place**—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. 149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.

**Jekyll & Hyde**—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. 91 Seventh Ave. S. (212-989-7701). (I-M) AE, MC, V.

**Le Zoo**—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croûte, and cas-soulet. 314 W. 11th St. (212-620-0393). (M) AE, MC, V.

**One if by Land, Two if by Sea**—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a

fine menu of American specialties like beef Wellington. 17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.

**Osteria Fiorentina**—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. 281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.

#### 14th–42nd Streets, East Side

**Alva**—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. 36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.

**Bambou**—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. 243 E. 14th St. (212-358-0012). (M) AE, MC, V.

**Bolo**—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns

## Preview Station Master

out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We love the white-peach sangria. 23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V

**Campagna**—The Letterman crowd is at one table, Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V

**Candela**—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs \$10.95, prix fixe. 116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V

**Commodore Grill at the Grand Hyatt Hotel**—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. 42nd St. and Lexington Ave. (212-850-5999). (M-E) AE, CB, DC, DS, MC, V

**El Parador Cafe**—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. 325 E. 34th St. (212-679-6812). (M) MC, V

**Gramercy Tavern**—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. 42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V

**i Trulli**—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. 122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V

**Les Halles**—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri remoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V

**Mesa Grill**—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. 102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V

**Metronome**—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like “pinchos” of vegetables with goat cheese, and za’atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Thursday through Saturday. 915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V

**Novità**—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who’ve made this room their home away from home. 102

**P**erched atop the East Balcony of Grand Central Terminal, Métrazur, Charlie Palmer's haute-commuter-cuisine restaurant, has been a long time aborning. After a couple of fitful years and a number of false starts, the management brought in Palmer, the chef-owner of Aureole, as the chef-savior of what should be one of the prime pieces of restaurant real estate in the city. (Only in Grand Central can you dine under such spectacular indoor stars.) Métrazur is named after the commuter train that runs along France's Côte d'Azur, and it's typical of Palmer's other ventures: Highly trained chefs who have worked for years with Palmer will interpret his style of intense flavors and lighter fare. The food is a topic that he takes up only after delivering a heartbreaking jeremiad on the subject closest to (and sometimes farthest from) his heart, the Giants. “What a ridiculous season!” he mourns as he supervises the last-minute work going on at the new site. When he finally gets on the subject of his plans for the menu, he says, “I don't believe in so-called signature dishes. The only way to keep food interesting is to keep changing it. When people ask for that thing we had last week, I think, ‘That doesn't interest me anymore.’ And if you're a chef, you have to stay interested in your food. It's the only way to keep the kitchen sharp.” Given the location in a place that people go to on their way to someplace else, there'll be lots of fast-appearing, one-dish meals: grilled meats and vegetables as well as Palmer's trademark salads, seiches, and grilled fish with citrus dressings and sauces. Joined by his longtime partner in Lenox Room, Tony Fortuna, Palmer opens Métrazur next week. (East Balcony, Grand Central Terminal; 212-687-4600.)

PETER KAMINSKY

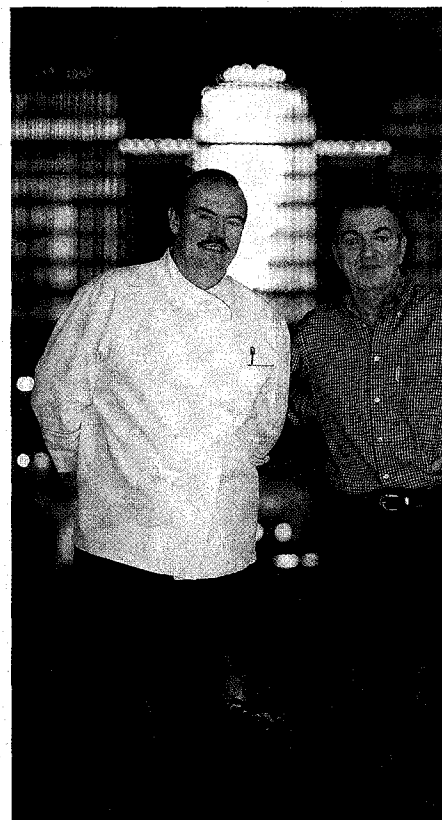
E. 22nd St. (212-677-2222). (M) AE, DC, MC, V

**Oyster Bar**—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V

**Park Bistro**—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V

**Union Square Cafe**—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V

**Verbena**—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. 54 Irving Pl. (212-260-5454). (M-E) AE, DC, MC, V



14th–42nd Streets, West Side

**Armani Café**—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. 110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V

**Ben's Kosher Delicatessen**—This casual delicatessen—the Art Deco-ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. 209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V

**Bright Food Shop**—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. 216 Eighth Ave., at 21st St. (212-243-4433). (I-M) (S)

**Bryant Park Grill**—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Aves. (212-840-6500). (M-E) AE, DC, MC, V

**Caffe Bondi Ristorante**—Popular with the photographers who work in the Flatiron district and food-



ies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. 7 W 20th St. (212-691-8136). (M) AE, DC, MC, V.

**Chelsea Bistro & Bar**—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. 358 W 23rd St. (212-727-2026). (M) AE, MC, V.

**Da Umberto**—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro-New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. 107 W 17th St. (212-989-0303). (E) AE only.

**Le Madri**—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. 168 W 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.

**Simply Pasta**—Perfectly situated for preheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. 120 W 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.

**Windfall Lounge & Grill**—What used to be the dining room of the Engineers Club has become a candlelit, oak-paneled American restaurant, outfitted with sofas, banquettes, and a turn-of-the-century oak bar. The eclectic menu offers salads, pastas, and entrées like crab-crusted salmon and Parmesan risotto with red-pepper coulis. 23 W 39th St. (212-869-4606). (M) AE, DC, MC, V.

43rd-56th Streets, East Side

**The Four Seasons**—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.

**Fresco**—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. 34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.

**Jimmy Sung's**—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. 219 E. 44th St. (212-682-5678). (I-M) AE, DC, MC, V.

**The Leopard**—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. 253 E. 50th St. (212-759-3735). (M-E) AE, DC, MC, V.

**Michael Jordan's The Steak House N.Y.C.**—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M-E) AE, DC, MC, V.

**Monkey Bar**—Since its swanky renovation by David Rockwell, this midtown landmark has under-

## YOU'VE JUST MISSED THE FIRST SIGN OF BREAST CANCER IF YOU DIDN'T SEE THE SMALL DOT IN THE UPPER LEFT HAND CORNER.

Because it can start that small inside your breast. That's why a yearly mammogram is a must, especially if you're over 50. Doctors agree that the older you get, the higher the risk of breast cancer. But early detection increases your chance of successful treatment. While you may have missed the first sign of breast cancer, a mammogram won't. For more information, please call the American Cancer Society at 1-800-ACS-2345.

**A MAMMOGRAM. EARLY DETECTION IS THE BEST PROTECTION.**



## VILLA MOSCONI

Recommended by *Gourmet Magazine*

- Homemade Northern Italian Specialties
- Four Season Garden for Corporate Parties
- Pasta & Fresh Seafood Daily • Lunch • Dinner

69 MacDougal St. Tel: 673-0390/473-9804

TOP FIVE CONTINENTAL  
ZAGAT 2000



253 East 50th Street • 212.759.3735

For Reservations:  
212-246-6773  
212-246-6788

863 Ninth Avenue  
Corner of 56th St  
Fax: 212-977-3857

*Bello*  
Northern Italian Cuisine

Free Parking for  
Dinner Customers from 5 pm

**ZAGAT 99**

STEAK • SEAFOOD • RAW BAR

120 West 44th Street  
New York, NY 10036

212-840-8413

PRIX FIXE DINNER 14.95 OPEN LATE

**Johnnie's Italian**

A 39 YEAR LONG HIT RESTAURANT!

135 WEST 45<sup>TH</sup> STREET 212 - 869 - 5565



"Call for a reservation or you're going to miss a wonderful meal"

New York Magazine

LUNCH, BRUNCH, DINNER  
PRIVATE PARTY ROOM

179 West Broadway, NY 212.219.2010  
2468 Main Street, Bridgehampton 516.537.5110



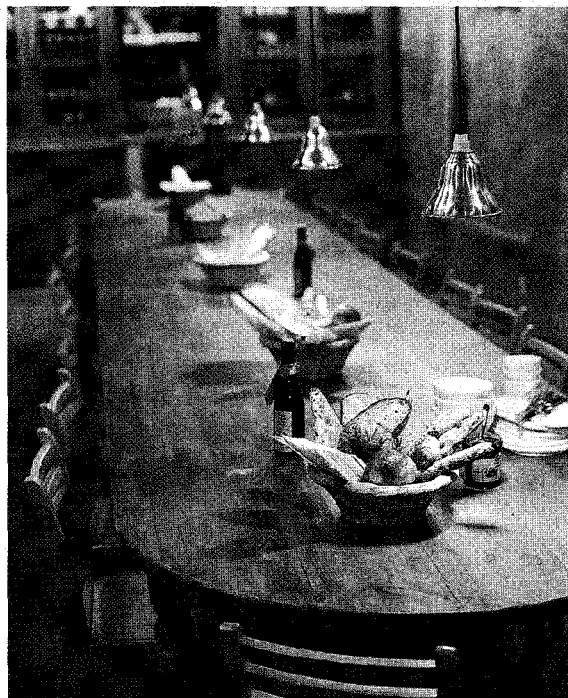
**SHARING IS CARING**



120 W 41st Street  
212 391 0805

## Opening Table Manners

It's been a busy decade for Alain Coumont, the Belgian chef who founded the international chain of Le Pain Quotidien bakeries, known for their long pine communal tables and signature whole-wheat sourdough loaves. This week, he opens his third Manhattan branch, with a garden and the customary get-to-know-your-neighbor seating arrangement (833 Lexington Avenue, near 64th Street; 212-755-5810). And in his vast SoHo space, he's added a limited, family-style dinner menu: a choice of three entrées (pot-au-feu, vegetarian, and the plat du jour, perhaps leg of lamb or duck confit) accompanied by bread, soup, and tidbits like beans with oil and garlic to nibble in anticipation of the main course. Not included in the \$16-\$18 entrée price is a sampling from the mostly French cheese cart, dessert, and wine or Belgian beer (100 Grand Street; 212-625-9009).



gone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. 60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.

**Montebello**—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. 120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.

**Pig 'n' Whistle on 3rd**—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. 922 Third Ave., nr. 55th St. (212-688-4646). (I-M) AE, CB, DC, MC, V.

**Quantum 56**—The restaurant at the Drake Swissotel that used to be Lafayette has finally reopened, this time as a New American dining room and cocktail lounge under the culinary direction of chef Joseph Fortunato. His menu ranges from the familiar to the less so, in dishes like shepherd's pie, seafood hot pot, and buffalo carpaccio with horse-radish aioli. 65 E. 56th St. (212-756-3800). (M-E) AE, MC, V.

### 43rd-56th Streets, West Side

**Christer's**—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. 145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.

**Cité**—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (212-956-7100). (M-E) AE, CB, DC, DS, MC, V.

**Johnnie's**—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the \$14.95 dinner special is a particularly good deal. 135 W. 45th St. (212-869-5565). (I-M) AE, DC, MC, TM, V.

**Le Bernardin**—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. 155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.

**Les Pyrenées**—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.

### Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some New York advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: (\$) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

**Martini's**—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. 810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.

**Michael's**—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. 24 W. 55th St. (212-767-0555). (M-E) AE, DC, DS, MC, V.

**Palladin**—Famed French chef Jean-Louis Palladin has finally made it to Manhattan, where his unique creations (octopus se-viche in chili-spiked grapefruit juice, oxtail crêpinette with bone-marrow flan) are served in the dining room of a new theater-district hotel designed by Adam Tihany. 224 W. 49th St. (212-320-2929). (M-E) AE, DC, MC, V.

**Tapika**—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. 950 Eighth Ave., at 56th St. (212-397-3737). (M-E) AE, MC, V.

**Tennessee Mountain Restaurant & Saloon**—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at \$14.95. 121 W. 45th St. (212-869-4545). (I-M) AE, DC, MC, TM, V.

### 57th-60th Streets

**Armani Café**—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. 601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.

**Fifty Seven Fifty Seven**—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.

**The Manhattan Ocean Club**—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.

**Rosa Mexicano**—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at

58th St. (212-753-7407). (M) AE, CB, DC, MC, V.  
**San Domenico**—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (212-263-5959). (E) AE, CB, DC, MC, V.

### Above 60th Street, East Side

**El Pollo**—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. 1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.

**Jo Jo**—The grilled chicken with chickpea frittes is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. 160 E. 64th St. (212-223-5656). (E) AE, MC, V.

**Mark's**—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the

Photograph by Joe Scafuro.



**Mark Hotel** (212-879-1864). (E) AE, CB, DC, MC, V  
**Park Avenue Cafe**—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall “American fare” sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V

**Post House**—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V

**Primavera**—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. 1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V

**Sel & Poivre**—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. 853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V

**Zuccherò e Pomodori**—What used to be two separate Italian restaurants have merged into one larger room serving fresh pastas, risotti, and seafood. Sidewalk dining available. 1431 Second Ave., nr. 74th St. (212-585-2100). (I-M) AE, MC, V

*Above 60th Street, West Side*

**Artepasta**—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. 106 W. 73rd St. (212-501-7014). (I-M) AE

**Cafe des Artistes**—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (212-877-3500). (M-E) AE, CB, DC, MC, V

**Gabriela's**—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. 685 Amsterdam Ave., at 93rd St. (212-961-0574). (I-M) AE, MC, V

**La Caridad**—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. 2199 Broadway, at 78th St. (212-874-2780). (I) (\$).

**Londel's**—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—slow-cooked to order. 2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I-M) CB, DC, DS, MC, V

**M&G Diner**—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. 383 W. 125th St. (212-864-7326). (I) (\$).

**Picholine**—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V

**Restaurant 222**—Cozy and romantic, with the feel

of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the \$29.95 preheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. 222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V

**Sapphire Indian Cuisine**—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. 1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V

**Sarabeth's**—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. 423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V

**Sylvia's**—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) (\$).

**Wells**—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. 2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V

## Brooklyn

**Cucina**—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-

0711). (M) AE, MC, V

**Peter Luger**—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$).

**Two Tom's**—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 255 Third Ave., nr. Union St. (718-875-8689). (I) (\$).

## Queens

**Elias Corner**—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. 24-01 31st St., at Astoria Blvd. (718-932-1510). (M) (\$).

**Water's Edge**—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. 44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V

## Staten Island

**Aesop's Tables**—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. 1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V



## Shopping Upper Crust

*One or two bites of something wildly delicious is usually enough for me, but Amy Quazza's crusty chocolate-hazelnut round is dense and nutty—instantly addictive. I warm it, and the chocolate oozes like lava. I can't seem to stop eating it. (Alas, just when I'd vowed to move into a spartan mode for the new century.) Buy it for \$10 in the French Culinary Institute's bake shop (available Wednesday through Friday), and help support the school's baking program. Take home a boozy prune-Armagnac pound cake too. (462 Broadway; 212-219-8890, ext.126.)*

G.G.

# nightlife

"Pan Americana" ... "Respect" ... GBV

## Concerts

**Harry Connick Jr.**—1/13 at 8. *Radio City Music Hall*, 1260 Sixth Ave., at 50th St. (212-307-7171). \$33-\$53.

### Small Stages

**The Baggot Inn**—1/12: Alice Bierhorst; Anandi. 1/13: Pamela Means; Superjuice. 1/14: E.J.; Kevin Brady; the Blisstones. 1/15: Marco Joachim; Jordan River; Live Honey. 1/16: Washington Square Acoustic Jam. 1/17: Acoustic open mike with Brooke. 82 W. Third St. (212-477-0622).

**Bottom Line**—1/13: "Nightbirds: A Celebration of Women Performers." 1/14: "Required Listening," with Mighty Mo; Trailer Bride. 1/15: Doc Watson. 15 W. 4th St. (212-228-7880).

**Bowery Ballroom**—1/13: Giant Sand; Sive Style. 6 Delancey St. (212-533-2111).

**Chicago B.L.U.E.S.**—1/12: Lil Mama. 1/13: Milo Z. 1/14-1/15: Son Seals. 1/16: Moose & the Bulletproof Blues. 73 Eighth Ave., bet. 13th and 14th Sts. (212-924-9755). \$.

**Cooler**—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 416 W. 14th St. (212-229-0785). \$.

**Fez**—Thursdays: Mingus Big Band. Sundays: Jackie Beat: "I Didn't Mean to Turn on You." *Time Cafe*, 380 Lafayette St. (212-533-2680).

**Hogs & Heifers Honky Tonk North**—All shows begin at 10 and admission is free. 1/12: Sweetgrass. 1/13: Neil Scott Johnson Band. 1/14: Slick Pelt. 1/15: Memphis Train & the Boxcar Horns. 843 First Avenue, bet. 95th and 96th Sts. (212-722-8635).

**Irving Plaza**—1/15: Guided by Voices; the American Flag. 17 Irving Pl. (212-777-6800).

**Joe's Pub**—1/10: "War of the Worlds." 1/11: Ze Luis. 1/13: Alec Mapa. 1/14: David Yazbek. 1/15: Craig Harris with David Murray; "Indie 5000." 1/16: Marc Anthony Thompson. 1/17: All Girl Band: The Songs of David Zippel. 425 Lafayette St. (212-239-6200).

**Knitting Factory**—1/12: Kermit Driscoll. 1/13: Shimmy Disc presents: Jad Fair and Kramer; Ladytron. 1/14: Papas Fritas; Team USA; Ladybug Transistor. 1/15: Red Krayola. 74 Leonard St. (212-219-3055). \$.

**Makor**—1/11: Nerissa and Katryna Nields. 1/12: Avishai Cohen Quartet. 1/15: Tony Trischka Band; Ulu. 1/16: Makor Open Stage Jam. 35 West 67 St. (212-601-1000).

**Manitoba's**—1/10: Beat Rodeo. 1/11: Jenny Muldaur. 1/12: King Cocktail. 1/14: Johnnie Chan and the New Dynasty Six. 1/15: Adam Roth. 1/16: Manitoba's one-year anniversary celebration. 1/17: Beat Rodeo. 99 Ave. B, bet. 6th and 7th Sts. (212-982-2511).

**Maxwell's**—1/13: Red Krayola. 1/14: Giant Sand; Sive Style; Whip. 1/15: The Ambassadors; Leidersdorff; Circlesquare. 1/16: Steve Wynn; Trailer Bride. 1039 Washington St., Hoboken (201-653-1703).

**Mercury Lounge**—1/12: Suzanne Wyllie. 1/14: "For the Love of Rock." 1/16: Chris Jones; Hot Water; Stone Boat. 1/17: Bela; Overmars; Leona Naess. 217 E. Houston St. (212-260-4700).

**Rodeo Bar**—1/10: Brian Mitchell. 1/11: Milkweed. 1/12: Bill Kirchen. 1/13: Tandy. 1/14: Star City. 1/15: Rockabilly Armageddon. 1/16: Leanne Westover and Strange Cargo. 1/17: Western Caravan. 375 Third Ave. (212-683-6500).



## Performance Voices Carry

*Guided By Voices' lo-fi approach to pop and extreme prolificness (they were usually good for more than one album a year, plus side projects) earned them a loyal following in the mid-nineties. Now that they've moved toward a cleaner, hi-fi sound (thanks to Ric Ocasek, who produced their most recent album, 'Do the Collapse'), it would be easy to declare their moment officially over. But the Dayton, Ohio-based group has remained true to both minimalist pop and the garage-band energy it'll display once again at Irving Plaza on January 15. (See "Small Stages.")*

**S.O.B.'s**—Most nights, sets at 10 and midnight. 1/10: Bio Ritmo. 1/13: Willie Villegas. 1/14: Zin. 1/15: Brazilian Energy; Karnival! 1/16: Martin Luther King celebration with Gil Scott-Heron. 1/17: Ray Santiago and Julian Llanos. 204 Varick St. (212-243-4940).

**Wetlands**—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 1/13: D.J. Logic's Project Logic. 1/15: Burlap to Cashmere; Bloo. 161 Hudson St. (212-386-3600). \$.

## Clubland

**Alphabet Lounge**—Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous") and producer Matthias Heilbronn. 104

Ave. C (212-780-0202).

**Baby Jupiter**—1/10: Haughty Melodic; Rick Shapiro. 1/11: Colorhouse; Ekayani and the Healing Band. 1/12: The Snake Eaters; Industrial Teepee. 1/13: Nick Fowler; Eugene. 1/14: Populuxe; Crown Jewels. 1/15: Clifford Lane; Uncle Fondle. 1/17: Fragile Male Ego; Rick Shapiro. 170 Orchard St. (212-780-0287).

**Baktun**—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Alternate Fridays: loved-up house music from D.J.'s Holmar and A. Gram at "N'ice"; the friendly, long-running house-music party "Bang the Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Visit [www.baktun.com](http://www.baktun.com) for complete schedule. 418 W. 14th St. (212-206-1590).

**Black Betty**—A wondrously eclectic nightspot in Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning everything from hip-hop, dance-hall reggae, and funk. Sundays: "Jazz on Sundays." Mondays: "Rhythm on Mondays," anything with a groove from Afro-Cuban jazz to sixties soul. 1/10: Big Lazy. 1/17: Charlie Kohlmeier and the Saints. 366 Metropolitan Ave., Williamsburg, Brooklyn, (718-599-0243).

**Centro-Fly**—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. And there's more good news: The new owners have already managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo for Thursdays. 45 W. 21st St. (212-803-7859).

**Cheetah**—This Chelsea/Flatiron-district nightspot has suddenly become a great dance-music destination, thanks to "Twelve West," "Underground Network," and "Legends." Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party, where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul."

Wednesdays: "Underground Network" returns. Thursdays: "Legends," with D.J.'s Adam Scott and Danny Krivit. 1/13: "Legends" presents D.J. Kerri Chandler. 12 W. 21st St. (212-206-7770).

**Guernica**—The club formerly known as Save the Robots makes a bid for good neighborhood with upscale loungey fare and hipster D.J. nights. Thursdays: Rotating D.J.'s spin at "Quickness." Fridays: House music with "Slippery." Saturdays: Brazilian and Latin beats with "Sound and Vision." 25 Ave. B (bet 2nd and 3rd Sts.) (212-674-0984).

**Izzy Bar**—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some

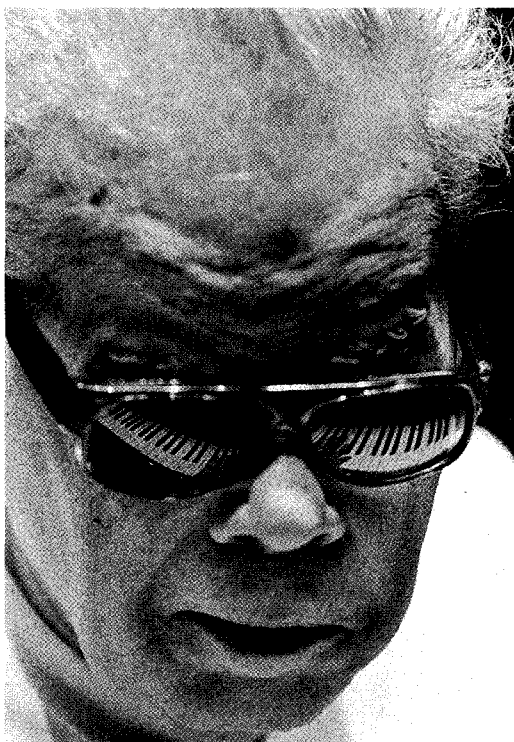


## Performance Lincoln Center Social Club

**T**hanks to the crossover success of *Buena Vista Social Club*, Cuban music is having another moment in the sun. Nonesuch recently released a series of legendary Cuban-jazz jam sessions from the seventies, San Francisco's CuBop label put out the "New Latinaires" series of electronica remixes of Latin jazz, and now—perhaps sensing a mainstream moment in the making—the curators at Jazz at Lincoln Center are presenting "PanAmericana." Beginning January 13 at the Stanley H. Kaplan Penthouse, the series will introduce the uninitiated to the Latin-jazz sound—which merges the improvisatory, free-form nature of jazz, the hip-shaking percussiveness of African rhythms, and the steady beats of Latin music like samba

and salsa. The program will present Cuban pianists Chucho Valdés, Arturo O'Farrill, and Frank Emilio (pictured), plus Wynton Marsalis, but the highlight will most likely be *Cubana Be, Cubana Bop* on January 20 and 22 at Alice Tully Hall, when Marsalis and the Lincoln Center Jazz Orchestra perform standards as well as original compositions from Valdés and Paquito D'Rivera. Beginners will also want to check out a lecture called "What Is Afro-Cuban Jazz?" on January 29 at Alice Tully Hall. But all should be warned that many of the events are already sold out; Ricky and Jennifer aren't the only Latin musicians who can fill concert halls. (See "Jazz.")

ETHAN BROWN



Lincoln Center (212-582-2121).

**"Jazz at Lincoln Center—PanAmerica"**—1/13–1/14 at 8: Frank Emilio and William Rubalcaba in a piano and bass duet. *Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor. Sold Out. \$40 standby tickets available at the door one hour prior to the performance (212-721-6500).*

**The Jazz Standard**—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. \$15–\$25 cover; \$10 minimum. 1/10: Juan Carlos Formell. 1/11: The Magali Souriau Orchestra. 1/12–1/16: Don Byron. 1/17: The Ben Monder Trio. 116 E. 27th St. (212-576-2232).

**"Michael Wolff's Jazz World Workshop"**—1/10 at 8, 9:30, and 11. With Alex Foster; Badal Roy; John B. Williams; Frank Colon; Victor Jones. *West Bank Café, 407 West 42nd Street (212-695-6909). Free.*

**Museum of Modern Art**—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 1/7: Ted Nash Quintet. 1/14: Ben Allison and Medicine Wheel. 11 W. 53rd St. (212-708-0480).

**Red Blazer**—Mondays: Lenore and the Dukes. Tuesdays: Stan Ullano's Swing Band. Wednesdays: The John Gill Band. Thursdays: Stan Rubin's Big Band, featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz

### Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-Vous," a strictly no-D.J.'s party, where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." 166 First Ave., at 11th St. (212-228-0444). \$.

**Life**—Okay, we give. It is the only hip place on Bleeker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesdays: "On!" offers a mod-influenced, Austin Powers-esque midweek romp. Thursdays: "Get a Life!" with D.J.'s Jackie Christie, Lady Bunny, and David Holland. Fridays: "Flash Fridays," with legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97-ready hip-hop. 158 Bleeker St. (212-420-1999).

**Twilo**—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: The aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 1/14: "Respect Is Burning," with D.J.'s Kevin Yost, Adam Scott, Richard Dorfmeister, Shantel. 530 W. 27th St. (212-268-1600).

**Vinyl**—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which, at about seven in the morning, becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: renowned Japanese trance D.J. Tsuyoshi Suzuki. 1/16: "Body & Soul" presents Deborah Cooper. 6 Hubert St. (212-343-1379).

**The Warehouse**—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow, thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the venue and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

## Jazz

**Birdland**—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday, Monday, and Tuesday, Chico O'Farrill's Afro-Cuban Jazz Big Band, the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin, and the Famous Duke Ellington Orchestra. 1/12: Chip Shelton. 1/13: Marc Cary Trio and Abraham Burton Quartet. 1/14–1/15: Andrew Hill Sextet. 315 W. 44th St. (212-581-3080).

**Blue Note**—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30.

1/11–1/16: Chaka Khan and Her Jazz Band. 131 W. 3rd St. (212-475-8592).

**"Blues, Jazz, Spirituals and Other Delights"**—1/13 at 8. With Cyrus Chestnut Trio; Kevin Mahogany. *Pace Downtown Theater, 3 Spruce St., bet. Park Row and Gold Sts. (212-346-1715). \$20.*

**Deanna's**—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. 107 Rivington St. (212-420-2258).

**Detour**—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 1/10: Luis Perdomo Quartet. 1/11: Swing Set. 1/12: Carlo DeRosa Quintet. 1/13: Elvis Sinatra. 1/14: Dave Lobenstein Quintet. 1/15: Anne Correa & Company. 1/17: The Matt Wilson Project. 349 E. 13th St. (212-533-6212).

**Dharma**—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. 174 Orchard St., bet. Houston and Stanton Sts. (212-780-0313).

**Iridium**—In this surreal basement venue across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 44 W. 63rd St., across from

## Performance Pay Your Respect

*Paris has become to house D.J.'s what it has been to wine and existentialism mostly because of the city's "Respect Is Burning" party—a free-wheeling celebration of ecstatic dancing and unpretentious vibes that was exported to Twilo last year. On January 14, "Respect" will present one of its strongest U.S. bills ever: D.J. Richard Dorfmeister (of prolific remix duo Kruder and Dorfmeister), New York deep-house D.J. Adam Scott, and D.J. Kevin Yost, whose "One Starry Night" remains one of house's most jazzy, blissed-out singles. (See "Clubland.")*



Quintet. 32 W. 37th St. (212-947-6428).

**Small's**—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start around 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. 183 W. 10th St. (212-929-7565). \$.

**Sweet Basil**—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 88 Seventh Ave. So., at Bleecker St. (212-242-1785).

**Tavern on the Green**—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its Crystal Room. Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz and Michael Favata entertain diners weekdays. No cover; no minimum. Central Park at W. 67th St. (212-873-3200).

**Tonic**—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 1/12: U.V. Ray. 1/13: Susie Ibarra Trio; Nina Hynes. 1/14: Brian Dewan; Electro Putas. 1/15: Louie Belogenis; Tronzo Trio. 1/16: Margot Levrett; Thalia Zedek. 107 Norfolk St. (212-358-7503). \$.

**Village Vanguard**—Perhaps the world's greatest jazz club and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 1/11–1/16: Kenny Drew Jr. Trio. 178 Seventh Ave. So., at 11th St. (212-255-4037). \$.

## Comedy

**Boston Comedy Club**—Animal House ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, D. C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson and Macio. 82 W. 3rd St. (212-477-1000).

**Carolines on Broadway**—In Times Square just down

the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). \$12.50–\$24.50, two-drink minimum.

**Comedy Cellar**—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 117 Macdougall St. (212-254-3480).

**Comic Strip**—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

**Dangerfield's**—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is \$15 Fri.; Sat. \$15 cover for 8 and 12:30 shows, \$20 cover for 10:30 show; \$12.50 on weeknights; no minimum. 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

**Gotham**—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is \$12 Fri. and Sat., \$8 on weeknights. Two-drink minimum. 1/13: Gotham All Stars. 1/14–1/15: Justin McKinney; Louis Ramey; Todd Barry. 34 W. 22nd St. (212-367-9000).

**KGB**—Thursdays at 10: Ahna Tessler and Lauren Engel. \$5 cover. KGB, 85 E. 4th St. (212-995-8502).

**"Spin Cycle Comedy"**—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat*, 178 Seventh Ave. at 20th St., (212-501-6016). Free.

**Stand-up New York**—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is \$7–\$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. 236 W. 78th St. (212-595-0850).

## Cabaret

**Algonquin Hotel**—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. & Sat.) Sundays: The Howard Fishman Quar-

ter. 59 W. 44th St. (212-840-6800).

**Arci's Place**—A Murray Hill-area Italian restaurant with an intimate cabaret space. Through 1/15: Marilyn Volpe. 450 Park Ave. So., at 30th St. (212-532-4370).

**Asti**—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. 13 E. 12th St. (212-741-9105).

**Cafe Carlyle**—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. \$60. Bobby Short plays two shows nightly (Tuesday–Saturday) at 8:45 and 10:45. \$60. Pianist Peter Mintun performs Tuesday through Saturday, from 9:30 P.M. to 1:30 A.M. \$10. Carlyle Hotel, Madison Ave. at 66th St. (212-744-1600).

**Don't Tell Mama**—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays at 8:30 P.M.: "The Next Big Broadway Musical," an improvised comedy. \$10 cover, two-drink minimum. Thursdays at 6: "Seth's Broadway Chatterbox." \$10 cover, two-drink minimum. 343 W. 46th St. (212-757-0788). \$.

**Feinstein's at the Regency**—Michael Feinstein's brand-new cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Michael Feinstein appears twice nightly (8:30 and 11 P.M.). Tickets are \$60, and there is a \$50 food-and-drink minimum. 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

**FireBird Café**—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Wed.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. \$30 cover, \$20 minimum. 1/13: Billy Stritch in "Songs From the Last Century." 365 W. 46th St. (212-586-0244).

**Judy's**—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 1/10: Eric Michael Gillette; The Lounge–O–Leers. 1/11: Go Mahan; Elena Bennett and Fred Barton. 1/12: Debbie Lesser. 1/13–1/14: Bianca Lee. 1/15: Arthur Kirson and Jay Kerr. 1/17: Eric Michael Gillette. 1/17: "Leer Mondays." 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

**"Our Sinatra"**—Mon., Wed.–Sat. at 8, Wed. at 2:30 P.M., Sun. at 3 and 7: Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

**Sardi's**—Fridays, John Malino's combo plays jazz standards and a little "down-home blues." No cover, \$12 minimum. *Starboard Home*, a new musical by Chuck Muckle and David Eisner. 234 W. 44th St. (212-221-8444).

Photograph courtesy of Twilo.



# in concert

*Altogether Different... Cecilia Bartoli... Falling*

## Classical Music

**New York Philharmonic**—Kurt Masur conducts Prokofiev, Berg, and Sibelius, with violinist Anne-Sophie Mutter, 1/11 at 7:30 and 1/12 at 8. Works by Rihm, Ravel, Penderecki, and R. Strauss, 1/14 and 1/15 at 8. *Avery Fisher Hall, Lincoln Center* (212-721-6500); \$18–\$77.

**Mark Cannon**—Dr. Cannon, pianist and psychiatrist, plays Schubert, Chopin, and others to benefit the homeless, 1/12 at 8. *Merkin Concert Hall, 129 W. 67th St.* (212-501-3330); by donation.

**Gotham Early Music Foundation**—Music for Baroque lute by Bach, Frescobaldi, Hasse, Leo, and Weiss, 1/12 at 8. *Weill Recital Hall, 154 W. 57th St.* (212-247-7800); \$30.

**Three Quintets**—Violinist Robert Mann, clarinetist Charles Neidich, guitarist Jorge Caballero, and the Mendelssohn String Quartet play Brahms, Boccherini, and Mendelssohn, 1/13 at 7. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St.* (212-570-3949); \$25.

**Moses**—The Moses Project presents Walter Robinson's gospel-opera, 1/14 at 6. *Congregation Rodeph Shalom, 7 W. 83rd St.* (212-362-8800); free.

**Musical Evolutions II: Crisis and Creativity (1922–1945)**—Pianists David Golub and André-Michel Schub, violinist Daniel Phillips, and percussionists Richard Fitz and Gordon Gottlieb play Janáček, Bartók, Stravinsky, and Gershwin, 1/14 at 8. *Alice Tully Hall, Lincoln Center* (212-875-5788); \$25–\$35.

**Orchestra of St. Luke's**—James Conlon conducts works by Zemlinsky and Mozart, with soprano Dominique Labelle, 1/14 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800); \$21–\$86.

**Ned Rorem Hosts**—String quartets by and conversations with David Diamond, Ezra Laderman, Lukas Foss, and George Perle, 1/15 at 8. *92nd Street Y, 1395 Lexington Ave.* (212-996-1100); \$25.

**Eley Eley, baritone**—Works by Hundley, Barber, Cipullo, Ives, Chanler, and Hoiby, with pianist J.J. Penna, 1/17 at 8. *Weill Recital Hall, 154 W. 57th St.* (212-247-7800); \$32.

**Anne-Sophie Mutter, Violin**—Works by Pärt, Shostakovich, Stravinsky, and Prokofiev, with pianist Lambert Orkis and cellist Daniel Müller-Schott, 1/17 at 7:30. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800); \$19–\$71.

## Opera

**Mozart and Salieri**—Rimsky-Korsakoff sicced Salieri on the irritatingly perfect Mozart back in 1889, eons before *Amadeus* hit Broadway (twice) and Hollywood. The New York Opera Company presents the operatic rendition of Pushkin's playlet, 1/13 at 7:30. *Weill Recital Hall, 154 W. 57th St.* (212-245-8837); \$25–\$100.

**Cecilia Bartoli**—All-Vivaldi program, 1/15 at 8. *Alice Tully Hall, Lincoln Center* (212-721-6500); \$85.

**American Symphony Orchestra**—Leon Botstein directs R. Strauss's *Die Liebe der Danae*, with soprano Lauren Flanigan, 1/16 at 3. *Avery Fisher Hall, Lincoln Center* (212-721-6500); \$18–\$45.

**Metropolitan Opera**—*Rigoletto*, 1/11 at 7:30 and 1/15 at 1:30; *The Great Gatsby*, 1/12 and 1/15 at

## Previews

## Morris, Dancing

**M**ark Morris—the man who handed Fritz a submachine gun and put a French number with a whip and a baguette in his burlesque take on *The Nutcracker*—is now dancing in Disneyfied Times Square at the New Victory Theater from January 11 to 16. That's comparatively squeaky-clean territory for the 43-year-old choreographer, who usually trucks his spectacles out to the opera house at BAM. "I'm happy there are fewer murders in Times Square,"

says Morris. "But I'm sad about the whole Disney aspect of it." This time around, there will be no striptease, no red-eyed pedophilic vampires, no rubber dolls, and no men in pointe shoes. What this middle-class kid from Seattle will once again bring to the stage is his surprisingly traditional belief that the best dances are, at root, about dancing—shapes, rhythms, phrasing, stage patterns. The gig in Times Square is also notable for its atypical scale; Morris can't remember the last time he performed in a theater with fewer than 500 seats. Most Americans are familiar with the blooming, opera-



size work like *The Hard Nut* and *Dido and Aeneas* that Morris made during his dark, extravagant years as head of Théâtre Royal de la Monnaie in Brussels. But Morris's catalogue actually includes works of all shapes and sizes. The chamber-size show at the New Victory offers New Yorkers three premieres (including *Dancing Honeymoon*, pictured) and another chance to see *The Argument*, an interlocking arrangement of duets about heterosexual relationships. (This from a man who once said he quit ballet because he got "tired of pretending to be a straight guy in love with a ballerina.") Next fall, Morris will open his own school and company headquarters in Fort Greene; until then, he's content to plunk down his dances wherever they fit: "People want to see us. And the work is good. So, hooray!" (See "Dance.")

ERIKA KINETZ

8; *La Traviata*, 1/13 and 1/17 at 8; *Madama Butterfly*, 1/14 at 8. *Metropolitan Opera House, Lincoln Center* (212-362-6000); \$25–\$275.

## Dance

**Falling**—New works by by Jim Coleman, Terese Freedman, Yanira Castro, Karinne Keithley, Fritha Pengelly, and Joanna Mendl Shaw, 1/13–1/15 at 8:30. *Danspace Project at St. Mark's Church, 131 E. 10th St.* (212-674-8194); \$12.

**Altogether Different**—Works by 33 Fainting Spells, Lula Washington, Neil Greenberg, Yoshiko Chuma, Sara Pearson/Patrik Widrig, Pascal Rioult, and Goldhuber & Latsky, 1/11–1/15 at 8 and 1/16 at 2 and 7:30. Through 1/30. *Joyce Theater, 175 Eighth Ave., at 19th St.* (212-242-0800); \$18.

**New York City Ballet**—Works by Balanchine, Rob-

bins, and others, 1/11, 1/12, and 1/14 at 8, 1/15 at 2; *Swan Lake*, 1/13 at 8, 1/15 at 2, and 1/16 at 3. *New York State Theater, Lincoln Center* (212-307-4100); \$25–\$72.

**Mark Morris Dance Group**—*Dancing Honeymoon*, *Greek to Me*, *Silhouettes*, *My Party*, and *The Argument*, 1/11–1/14 at 8, 1/15 and 1/16 at 2 and 8. *New Victory Theater, 209 W. 42nd St.* (212-239-6200); \$25–\$45.

### Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

# the mix

Martin Luther King Day... Trans... "The Battle in Seattle"

## John Leonard's TV Notes

**A Father's Choice** (1/12; 9 to 11 P.M.; CBS) asks us to believe it would take rodeo cowboy Peter Strauss two whole hours to decide that what he really needs—besides, of course, the two daughters who are so suddenly thrust upon him after the murder in Los Angeles of his ex-wife, plus a midlife change of perspective—is the romantic comfort of Mary McDonnell, the social worker who gives him so many hints on parenting even as she smolders. If, on the ranch, there is no television, there are at least horses.

**The Kennedy Center Mark Twain Prize** (1/12; 10:30 to 11:30 P.M.; Comedy Central) goes deservedly to Jonathan Winters. Snippets from his appearances on the Jack Paar show and in Hefty commercials alternate with roast-a-logs from the likes of Richard Belzer, Robert Wuhl, Steve Allen, Sid Caesar, Robin Williams, and Bonnie Hunt. Caesar is the funniest.

**Trans** (1/14; 9 to 10:30 P.M.; Sundance), a first feature film from writer-director Julian Goldberger starring an actor, Ryan Daugherty, with no previous film experience, follows a 16-year-old runaway from a juvenile-detention center as he walks a phantasmagoric nighttime passage through the neon swamps of southwest Florida, finding sometimes fraternity but more often violence. Lavatories, convenience stores, surveillance cameras, amusement parks, pay-phone kiosks, highway blacktop, airports, alligators, country music, and even a kennel lead up remarkably to solo flight.

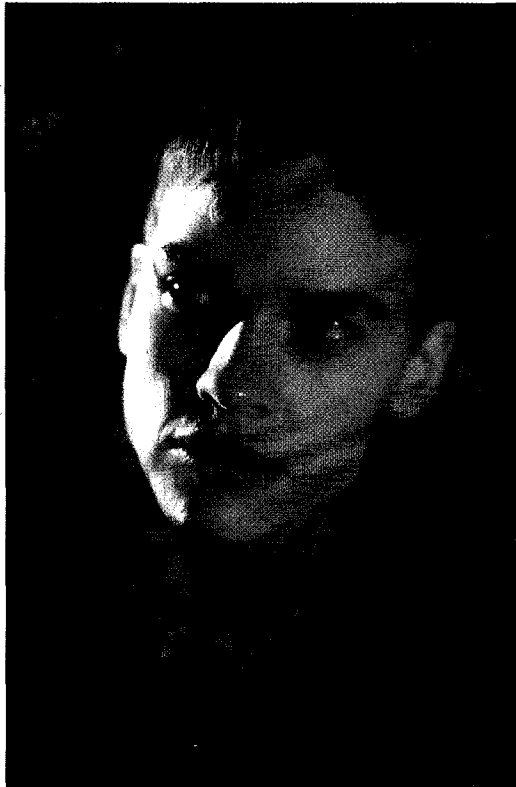
**The Spring** (1/16; 9 to 11 P.M.; NBC) sends Kyle MacLachlan and his son into a nightmare amalgam of James Hilton's Shangri-La in *Lost Horizon* and Shirley Jackson's "The Lottery." The folks they happen on in a seemingly idyllic small town seem to live forever except when, by appointment only, they suddenly don't—and only the very blonde doctor, Alison Eastwood, is willing to talk about it between cuddles.

## Lectures and Panels

**"The Battle in Seattle: What Comes Next?"**—1/11 at 7:30 P.M.: What will happen with the energy generated by demonstrations against the World Trade Organization? What is the state of activism in millennial America? Find out at the Brecht Forum, 122 W. 27th St., tenth fl. (212-979-8353); contribution requested.

**"Is Affirmative Action an Appropriate Remedy for Discrimination and Exclusion in America?"**—1/13 at 6 P.M.: Christopher Edley Jr. of Harvard Law School will argue yes, Nat Hentoff of the *Village Voice* will argue no, Cynthia McFadden of ABC News will moderate, and Albert Camarillo, Richard Kahlenberg, Glenn Loury, Ruth Simmons, and Abigail Thernstrom will comment. Presented by Oxford University Press and the Annenberg School for Communication. The New York Public Library, Celeste Bartos Forum, 42nd St. and Fifth Ave. (212-726-6000); free.

**"The Next One Hundred Years: Manhattan in the 21st Century"**—1/14 at 6:30 P.M.: Kenneth T. Jackson moderates a discussion between Borough President C. Virginia Fields; historian Celedonia



## Happening Cry Babies

Join Golden Globe nominee Hilary Swank (pictured) and Kim Peirce, star and director, respectively, of the astounding film 'Boys Don't Cry,' for an evening of cocktails and conversation about the making of the film and the verdict in the actual trial of Brandon Teena's murderers. Proceeds go to GenderPAC's efforts against gender-based violence and discrimination. See "Benefits" for details.

Jones; Ann L. Bittenweiser, author of *Manhattan Water-Bound: Manhattan's Waterfront From the Seventeenth Century to the Present*; and Central Park Conservancy founder Elizabeth Barlow Rogers. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); contributions suggested.

**Alan Dershowitz**—1/16 at 11:30 A.M.: Talking about the morality of revenge as it relates to his legal thriller about a Holocaust survivor who seeks vengeance 50 years after the war. 42 E. 69th St. (212-318-6100); \$10-\$36.

**"Investment Strategies for the Millennium and Beyond"**—1/18 at 8 P.M.: A conversation with Ralph Acampora, director of technical research for Prudential Securities. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); \$20.

## The Written Word

**Flora Miller Biddle**—1/12 at 7:30 P.M.: Reading from her new book, *The Whitney Women and the Museum They Made*. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

**Joseph Skakun**—1/12 at 7:30 P.M.: The Talmudic scholar who narrowly escaped the Nazis by masquerading with his mother as a Muslim, a Christian, and even a member of the Waffen S.S. reads from his new book, *On Burning Ground*. Barnes & Noble Brooklyn, 267 Seventh Ave., Park Slope (718-832-9066); free.

**Marc Schneier**—1/12 at 7:30 P.M.: Reading from *Shared Dreams*, about Martin Luther King Jr.'s efforts in support of the Jewish community. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

**Michael Cunningham, Jeffrey Renard Allen, and Gregory Gibson**—1/13 at 8 P.M.: Reading from *The Hours*, *Rails . . .*, and *Gone Boy*, respectively. The National Arts Club, 15 Gramercy Park So. (212-592-4648); free, jacket required.

**Michael Eric Dyson**—1/16 at 3 P.M.: Discusses his new book, *I May Not Get There With You: The True Martin Luther King*, Jr. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

**Katharine Weber and Lynne Tillman**—1/16 at 7:30 P.M.: The authors of *Objects in Mirror Are Closer Than They Appear* and *Bookstore: The Life and Times of Jeanette Watson and Books & Co.*, respectively, read from and discuss their work. Temple Bar, 332 Lafayette St. (212-925-4242); one-drink minimum.

**James Earl Jones Reads American Slave Narratives**—1/17 at 8 P.M.: In honor of Martin Luther King Day, the actor reads from the Library of America's forthcoming collection of works written between 1772 and 1864 by Nat Turner, Frederick Douglass, William Wells Brown, Henry Bibb, Sojourner Truth, and others. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); \$15.

## Tours

**"Views From the Past"**—1/15 at 1 P.M.: Visualize Central Park as it was in the early nineteenth century on this tour up the East Drive. Learn how sheep, goats, and milk shaped the lower part of the park. Meet at the Dairy, mid-park at 64th St. (212-794-6564); free.

**"Haunted Greenwich Village"**—1/16 at 2:30 P.M.: Get to know the darker spots in the neighborhood, like the site of the Triangle Shirtwaist Fire, in which 146 people died; the Hanging Elm; a haunted firehouse; and the former Potter's Field, where 10,000 people are buried. Meet at the southwest corner of 8th St. and Fifth Ave. (212-265-2663); \$5.

Photograph by Bill Matlock/Fox Searchlight.



## GAME WEEK

|           | MON                   | TUE                   | WED                   | THUR                  | FRI                   | SAT                    | SUN                  |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------------------|----------------------|
| ISLANDERS | PHO MSG<br>7:30 P.M.  |                       | FLA FSNY<br>7:30 P.M. | TAM MSG<br>7:30 P.M.  |                       | NYR FSNY<br>1 P.M.     |                      |
| RANGERS   |                       |                       |                       |                       |                       | NYI FSNY<br>1 P.M.     | ATL MSG<br>1:30 P.M. |
| DEVILS    |                       | TAM FSNY<br>7:30 P.M. |                       |                       | WAS FSNY<br>7:30 P.M. | PHI FSNY<br>7 P.M.     |                      |
| KNICKS    |                       | CHI MSG<br>7:30 P.M.  | DET MSG<br>7:30 P.M.  |                       | CHA MSG<br>7:30 P.M.  | CHA MSG<br>8 P.M.      |                      |
| NETS      | ORL FSNY<br>7:30 P.M. |                       |                       | LAC FSNY<br>7:30 P.M. |                       | BOS METRO<br>7:30 P.M. |                      |
|           | 1/10                  | 1/11                  | 1/12                  | 1/13                  | 1/14                  | 1/15                   | 1/16                 |

**"Walks in Old Chelsea"**—1/16 at 2 P.M.: Tour stately Chelsea and learn what it once was before gentrification and a tide of hipness changed everything. Meet at the intersection of Broadway, Fifth Ave., and W. 23rd St., in front of the Flatiron Building. (212-969-6262); \$10.

**The Mystical World of Hasidim**—Sundays at 9:30 A.M.: a round-trip bus and walking tour during which you'll experience a Hasidic synagogue, the writing of a Torah scroll, a library, and a kosher-deli lunch. Meet at the New York Public Library, 42nd St. and Fifth Ave. (800-838-TOUR); \$36.

## Benefits

**"Skate With the Greats"**—1/11 at 6:30 P.M.: An evening of skating with twelve current New York Rangers and three alumnae to benefit the Ronald McDonald House. Wollman Rink, Central Park (212-245-6570); \$500-\$1,000.

**"Sounds of a Better World: Small Voices Calling"**—1/11 at 7:30 P.M.: Odetta, Martha Wash, and the Tokyo String Quartet join the Boys Choir of Harlem for a concert to benefit children's charities. Carnegie Hall, 57th St. at Seventh Ave. (212-247-7800); \$16-\$75.

**"The Reel Deal—Behind the Scenes of Boys Don't Cry"**—1/20, cocktails at 6 P.M., program at 8; Join Hilary Swank and Kim Peirce for an intimate cocktail reception and discussion of their outstanding movie and the actual trial of Brandon Teena's murderers. The reception at the Riverside Townhouse is \$100; the lecture "The Making of *Boys Don't Cry*" is at the New York Marriott Marquis, Astor Ballroom, 1535 Broadway, and costs \$25; (212-645-2686).

## Exhibitions

**"Andy's Funhouse: The Andy Kaufman Special"**—Through 1/30: If you think your study of Andy Kaufman will be complete merely by watching Jim Carrey acting out the comic's life, think again. The Museum of Television & Radio offers you the special he filmed in 1979 plus his debut on *Saturday Night Live* and appearances on *Fridays* and *Late Night With David Letterman*. 25 W. 52nd St. (212-621-6600); \$6.

**"American Families: Beyond the White Picket Fence"**—Through 2/1: Photographs of lesbian moms, interracial and teenage families, step-parents, single parents, and anyone else trying to construct something a little more turn-of-the-millennium than the old *Ozzie and Harriet* model. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); \$10.

**"The Italians of New York: Five Centuries of Struggle and Achievement"**—Through 2/20: Revisit the public lives of prominent Italians in the city. New-York Historical Society, 2 W. 77th St. (212-873-3400); \$5.

**"Fashion Onstage: Couture for the Broadway Theater, 1910-1955"**—Through 2/27: An exploration of costume

couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation \$5.

**"NYC Century"**—Through 7/9: One hundred objects reflecting a range of perspectives on the twentieth-century New York City experience. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-6272); \$5.

## Online

**New York on the Web**—Y2K can't touch us; as millennial madness finally dies down, [www.newyork-mag.com](http://www.newyork-mag.com) keeps going—and is now easier to use than ever. With "Best of New York" and "52 Week-ends" serialized and easily accessible, you can check out Gotham's finest and plan weekend getaways year-round. "The Surf Report" scours the Web for all the coolest sites (saving you the trouble). This week, get interactive with Zeus and the rest of the Mount Olympus crew on a Greek-mythology-focused interactive site. Basketball fans unite on [www.remembertheaba.com](http://www.remembertheaba.com). Plus a new "Best Bets Online" feature. Get the most out of New

York City shopping with "Smart City" and "Sales & Bargains." And as always, you can read selected content from the current issue and browse through our extensive archive of back issues and articles—now by just clicking on the Table of Contents icon on the home page.

## Sports

**Bulls vs. Knicks**—(1/11, 7:30 P.M., MSG) With Michael, Dennis, and especially Scottie long gone, the toothless Chicago Bulls just don't embody the sort of villainy a rivalry with the Knicks needs in order to sustain itself. But while the Bulls' coming to Madison Square Garden may more closely resemble a Washington Generals trip to Harlem, the six-time NBA champions did beat the Nets earlier this season. But that was a whole millennium ago; by now, the Bulls may have a harder time getting "Sweet Georgia Brown" out of their heads than winning another game. Who wouldn't want to see the Knicks whistle away at an enemy? Weekend bonus for oldish-school fans: two nights with Anthony Mason. The new school might recognize him as the Hornets forward whose name is rhymed with "Penn Station" (at Charlotte, 1/14 at 7:30 P.M., MSG; at Knicks, 1/15 at 8 P.M., MSG).

**Rangers vs. Islanders**—(1/15 at 1 P.M., FSNY) Speaking of rivalries, this one continues on the bigger island, at Nassau Coliseum.

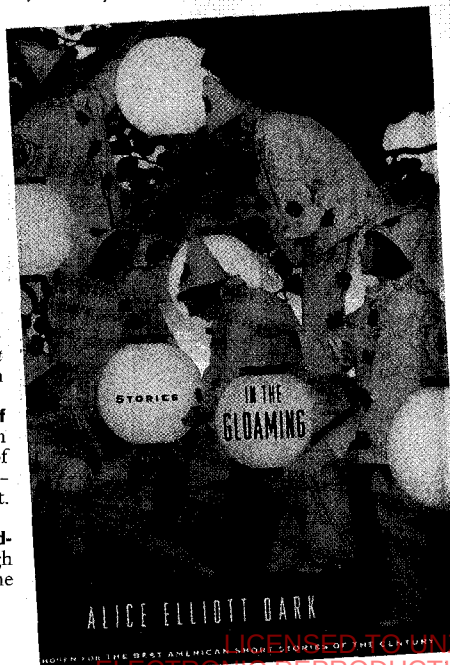
**Deep-Water Running**—Though it's not the aerobic adventure under the sea the name conjures, this class, offered by the New York Road Runners Club and taught by trainer Doug Stern, teaches a form of running in place you can't do at the gym. Sessions begin with stretching and strengthening exercises and continue with a workout in a swimming pool that simulates road-running training. Flotation belts provided; bathing suit required. Classes meet Mondays at 6:15 and 7 P.M. at John Jay College, 899 Tenth Ave., at 59th St., and Wednesdays and Thursdays at 6:10 and 6:55 P.M. at the Columbia Grammar

## In Print Favored Child

**T**hough Alice Elliott Dark had published the collection *Naked to the Waist* first, the short story "In the Gloaming" marked the real beginning of the literary career she now enjoys. "From the time I wrote it until it appeared in *The New Yorker*, it was only about a month," she says. "It isn't a story that I got to sit with for a long time." That tale, of a mother reconnecting with her dying son, would become Dark's calling card: It was anthologized in *Best American Short Stories 1994* and *The Best American Short Stories of the Century* and made into an

HBO movie directed by Christopher Reeve and starring Glenn Close. "It was a mixed blessing," says Dark. "For a while, it was very hard to get people to want to read anything else I wrote; they just wanted *that* story. But I didn't want to write it again; I was done with it. Doris Lessing once said that no matter how much she did, she could never get away from *The Golden Notebook*. It can be very inhibiting when your audience wants you to do only one thing." So it took some convincing to get Dark to entitle her new collection *In the Gloaming*. "At first I really didn't want to call it that, but then I woke up one morning and said, *You know what? It's a beautiful title; I should just do it.*" It took her far longer to put together this book than her last, however, because she wanted to be vigilant about keeping the other nine stories—many of them also about women dealing with their families—on a par with her superstar: "I didn't want it to be like an album with two good songs." Dark will be reading at Barnes & Noble Astor Place on January 13 at 7:30 P.M.

ARIEL LEVY



## Solutions to last week's puzzles

QUALIFICATION  
 ZELOEAOSJ  
 ENLIGHTENPURSE  
 BSOLDISK  
 ROWANOLIGARCHY  
 AACDOWL  
 CATWALKABYSMAL  
 RESSEOA  
 OGREISHCARAVAN  
 SAOIIID  
 STAMMERERERCZECH  
 INNIAACAGY  
 NINONTULIPWOOD  
 GEOIEOE  
 EXTRAORDINARY

AGARVEALMASSPATCH  
 DALEALTOALIKEAWARE  
 ALITNEROTIBERSAFER  
 PLEASEVISITMYWEBSITE  
 TONICSETHEL EAT  
 LOSESFANARABSMU  
 WEWANTYOUTOCALLONUS  
 PEERSDEERATM EMOTE  
 ERASGOWNRAKISHAWEED  
 ROI GRR WOMENIAN  
 COMETOAMEETINGOFMINDS  
 BOOARGONZIPAUK  
 BIBSMIRRORMAASMINI  
 AGREENCOGARRHAVEN  
 JOINMEFORAQUICKBITE  
 ARM PROS NUT OSAGE  
 LEIODISTSHROVE  
 YOURCOMPANYISDESIRED  
 RETROPOINTTHEMAIDE  
 ALTERTANTELUCELEAN  
 GLOSSBEETETONSLYS

## NEW YORK

READER SERVICES

### MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

### NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only \$42.00. Please check the appropriate box.

### UNLISTING SERVICE?

*New York Magazine* makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

- |                                            |                                                                                                               |
|--------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> New subscription. | <input type="checkbox"/> Change of address: Please note new address.                                          |
| <input type="checkbox"/> Renewal.          | <input type="checkbox"/> Please do not make my name and address available to other publications or companies. |
| <input type="checkbox"/> Payment enclosed. |                                                                                                               |
| <input type="checkbox"/> Bill me later.    |                                                                                                               |

NAME

ADDRESS

APT. NO.

CITY

STATE

ZIP

Attach mailing label here and send to:  
 NEW YORK MAGAZINE  
 P.O. BOX 54661  
 BOULDER, COLORADO 80322-4661

## COMPETITION

(continued from page 95)

THE LIZZIE BORDEN RAINY DAY ACTIVITY BOOK

*Saul Kahan, Los Angeles, Calif.*

CURIOUS GEORGE W. BUSH

*Joan Sitrin, Annandale, Va.*

LOOKING FOR MR. GOODBEAR

*Eric Persson, Mundelein, Ill.*

JAMES AND THE GIANT PEACH SCHNAPPS

*Jessica Allen, Gaithersburg, Md.*

TIMOTHY OUTS THE TOOTH FAIRY

*Elaine Stallworth, New Port Richey, Fla.*

MY FIRST BOOK OF REVELATION

*Andrew Koenig, N.Y.C.*

A DONNER FAMILY CHRISTMAS

*Lee Wittenberg, Newark, N.J.*

MAMA, WHAT'S A LUDDITE?

*Iris Bass, Brooklyn*

THE HARDY BOYS GO TO COPENHAGEN

*David I. Warren, Chagrin Falls, Ohio*

MOMMY, THE PETRI DISH, AND GUNTHER'S SPERM

*Alan Roberts, N.Y.C.*

DICK AND JANE DISCOVER PORNSEARCH.COM

*John Foshee, Austin, Tex.*

IVAN'S HO

*Dr. Edward F. Anhalt, Milwaukee, Wisc.*

WHERE ARE WALDO'S UNDERPANTS?

*Denise Wemp, Kansas City, Mo.*

THE GOLDEN TREASURE IN THE DEEP END OF THE POOL

*Nita Lamborghini, Newburyport, Mass.*

UNCLE FRANKIE GOES INTO THE WITNESS PROTECTION PROGRAM

*Betsy Romano, Mountainside, N.J.*

FUN WITH MERCURY, THE WONDER METAL

*William J. Giovan, Grosse Pointe Park, Mich.*

HOW MANY BUTTONS FIT IN YOUR NOSE?

*Stephen Dudzik, Silver Spring, Md.*

MY MOMMY IS MY SISTER (CHINATOWN FOR CHILDREN)

*David Rozenson, Newton, Mass.*

THE GÖTTERDÄMMERUNG SONGBOOK

*Marlene Anderka, Cambridge, Mass.*

STUART'S LITTLE (BUT IT'S OKAY)

*S. Miller, Branford, Ct.*

A POKÉMON PASSOVER

*Steven Colby, Metuchen, N.J.*

THE VENGEANCE OF PIPPI LONGSTOCKING

*Charles Harris, Macon, Ga.*

YOU MIGHT BE ADOPTED IF . . .

*Carl Edge, Clarksburg, W.Va.*

ADAM SANDLER'S BIG BATHROOM BOOK

*Kim Brigham, Lincoln, Mass.*

PLAYDATE OF THE MONTH CALENDAR

*Lucy Gammon, Englewood, Fla.*

AS LONG AS THE CHECK CLEARS, NANNY WILL LOVE YOU

*Jean Sorensen, Herndon, Va.*

DADDY, WHY CAN'T I UNDERSTAND COMPETITION NO. 957?

*Bill Dwyer, Rochester, N.Y.*

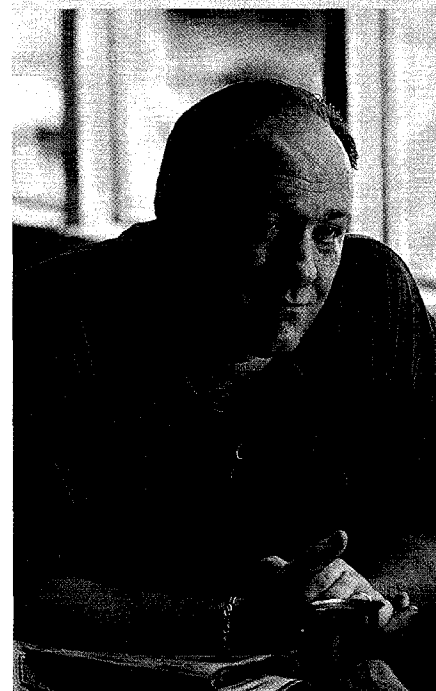
School, 5 W. 93rd St.; \$90 for seven sessions, \$210 for twenty. For information, call 212-222-0720.

**Fast Flapjacks**—The Five Borough Bicycle Club's second ride of the series heads to Hartsdale, New York, for a trek to another IHOP you never knew existed, Saturday, 1/15. Fifty miles of mostly flat terrain. Pace is a rather brisk fifteen to eighteen miles per hour. Bring a lock and money for the meal, as well as a MetroCard and Metro North/L.I.R.R. bike permit just in case. Meets at 9 A.M. at the Plaza Hotel (Central Park South at 59th Street). The 5BBC also hosts its seventh Frostbite Ride on Sunday, 1/16, a "relaxing" tour of Brooklyn's Bay Shore greenway. Bring money for pizza at Tototonno's. Twenty-five miles, mostly flat. Meets at 9 A.M. at City Hall. For additional information on these and other free rides, call 5BBC at 212-932-2300, ext. 115, or visit [www.5bbc.org](http://www.5bbc.org).

**Frostbite Ten-Miler and Relay**—The NYRRC hosts its nineteenth annual race in Central Park this Saturday, 1/15. Prizes will be awarded in eleven age groups. Think ten miles is a bit of a haul? Then get an early start on brunch by passing the baton to a friend in the new relay, which will be split into four- and six-mile legs. Prizes will be awarded to the top three male, female, and co-ed teams. Both races start at 9:30 A.M. at the Engineer's Gate, Fifth Avenue at 90th St., and finish at East Drive and 90th St. Numbers and long-sleeve shirts can be picked up at the NYRRC, 9 E. 89th St., 1/13-14 from noon to 7 P.M. or on race day from 8 to 9 A.M. Nonmembers, \$17; limited race-day entries, \$22. Call 212-860-4455 or visit [www.nyrrc.org](http://www.nyrrc.org) for information.

## The Tube It wasn't easy being Tony

Soprano last season, what with his mom and his uncle trying to murder him, the Feds breathing down his neck, his psychiatrist on the lam, and his unfortunately named best friend Pussy missing. But James Gandolfini (pictured) is back for more as Tony, along with Lorraine Bracco, Edie Falco, and the rest of *The Sopranos*' outstanding cast on HBO starting January 16 at 9 P.M. Thank God we'll once again have someone else's problems to contemplate on Sunday nights.



Photograph by Anthony Neste/HBO.

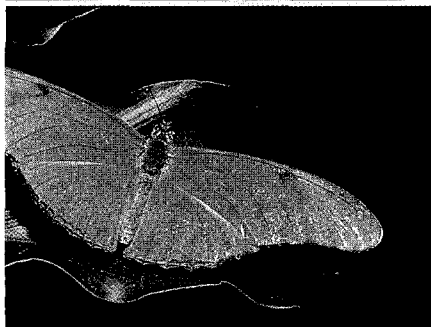


# kids

Disney... Time Capsule

## Happening Flight Patterns

**I**t tickles," says 10-year-old CarrieAnn, giggling as a bright-orange butterfly creeps along her pinkie. Like most kids, CarrieAnn was apprehensive when she first entered the Butterfly Conservatory at the American Museum of Natural History, fearing that one of the



swift-moving insects would land on her head. But now, having traveled the length of the 1,300-square-foot space, she stands boldly on tiptoe, hands in the air, competing with taller children for landing rights. At a balmy 80 degrees, the exhibit simulates a rain-forest habitat, with more than 400 of the winged creatures fluttering freely through the air. "They're hiding!" exclaims one toddler, pointing to a low-lying plant. At first glance, the plant appears uninhabited, but a closer look reveals more than twenty camouflaged critters. The butterflies, which come from farms in Florida, Texas, and Costa Rica, have a life span of two to three weeks. Every week, the museum receives roughly 500 cocoons, some of which visitors can view as new adults emerge and take to the air. The conservatory houses between 20 and 30 species of varying shapes, sizes, and colors. Asked which is her favorite, 4-year-old Katie puts a finger to her lips and whispers her secret:

"That big brown one looks ugly, but if you wait here long enough, you'll get a big surprise!" Sure enough, after many visitors pass by with nary a glance at the drab morpho, it takes flight, revealing a brilliant set of iridescent-blue wings. (See "Children's Events.")

TARA MANDY

## Children's Events

**Things With Wings**—Between 400 and 500 butterflies soar freely through the air at the **AMERICAN MUSEUM OF NATURAL HISTORY**'s "Butterfly Conservatory: Tropical Butterflies Alive in Winter" (see photo). Admission to the climate-controlled exhibit is by timed entry only. The museum is open Sun.-Thurs. from 10 A.M. to 5:45 P.M. and Fri.-Sat. from 10 A.M. to 8:45 P.M. The last timed entry to the conservatory is at 5 P.M. Sun.-Thurs. and 8 P.M. Fri.-Sat.; through 2/27. Tickets, which include museum admission, are \$14 for adults, \$10.50 for students and seniors, \$8.50 for children under 12. For

further information, call 212-769-5100.

**Building Bridges**—Inspired by the "Bridges" exhibit at the **STATEN ISLAND CHILDREN'S MUSEUM**, kids use knots and coiled string to learn about building various structures, 1/15-1/16 from 1 to 4 P.M. 1000 Richmond Terrace, Staten Island (718-273-2060); \$2 plus museum admission (\$4). ●

**Ships Ahoy!**—More than 1,000 boats are on display at the ninetieth edition of the New York National Boat Show at the **JACOB K. JAVITS CONVENTION CENTER**. Children's activities include a boat-drawing contest, model-boat races, and a rod-and-reel contest in which children cast for plastic bass. The show runs daily through 1/16: Sat. from 10 A.M. to 9 P.M., Sun. from 11 A.M. to 6 P.M., Mon.-Fri. from 1 P.M. to 9 P.M. 655 W. 34th St. (888-322-9922). Tickets are \$10 for adults (\$8 with advance sale), \$3 for children ages 6 through 12, free to those 5 and under. ●

**Kiss the Frog**—Alice Eve Cohen uses costumes, puppetry, and music to act out *The Balinese Frog Prince*, an Indonesian myth, 1/16 at 3 P.M., **WEST END CHILDREN'S THEATER**. Bank Street College,

610 W. 112th St. (212-877-6115); \$12. ●

**Time in a Bottle**—Children create (and take home) a "Video Capsule" to show future relatives what life was like at the turn of the century, 1/16 from 3 to 5 P.M. at the **SONY WONDER TECHNOLOGY LAB**. 550 Madison Ave. at 56th St. (212-833-8100). Grades 4-5; \$25. ●

**Take Five**—African-American quintet **SWEET HONEY IN THE ROCK** "Sings to the Children" in its a capella concert this Sunday. Its repertoire includes gospel, folk, blues, jazz, and traditional African music. 1/16 at 2 P.M. Washington Irving High School, 40 Irving Pl. (212-274-1948). Tickets are \$12 in advance, \$14 at the door. ●

**Feed the Animals**—Share breakfast with resident creatures at the **STATEN ISLAND ZOO**. In addition to learning about the zoo's carnivores and herbivores, visitors can snack on bagels and juice before helping to prepare breakfast for the animals. 1/15, 2/20, and 3/25 from 8:30 to 10 A.M. 614 Broadway, Staten Island (718-442-3174). Children ages 5 through 9; \$8.

**Swan Song**—"Literally Alive" presents *The Ugly Duckling*, a musical based on Andersen's tale about how everyone is special in his or her own way, 1/15-1/16 at 4 P.M. (A creative-arts workshop precedes the show, beginning at 3 P.M.) **WEST SIDE Y**, 5 W. 63rd St. (212-541-8831). Tickets are \$20 and include the show, arts workshop, and materials fee; adults \$10 when accompanied by a child. ●

**Over the Rainbow**—Introduce your munchkins to the magical world of Oz: Saturday afternoons in January, **THE SCREENING ROOM** presents *The Wizard of Oz*. Showtime is 1:30 P.M. Tickets are \$6 for children under 12, \$9 for adults (or \$6 for adults if you have brunch). Brunch is available before the show; the kids' menu includes triangle-shaped noodles and French-toast fingers. 54 Varick St. (212-334-2100).

**Jiminy Cricket!**—Miss Majesty's Lollipop Playhouse presents *Pinocchio* and *Snow White and the Seven Dwarfs*. Both performances involve audience participation and are appropriate for children ages 2 through 10. Saturdays and Sundays through 3/5. *Snow White* is at 1:30 P.M.; *Pinocchio* is at 3:30 P.M. **THE GROVE STREET PLAYHOUSE**, 39 Grove St. (212-741-6436); \$8.50.

**Family Portrait**—**THE LOOKING GLASS THEATRE** presents *Noonie's Masterpiece in Purple*, a story about a girl who discovers the power of art when her teacher asks her to paint her family, 1/15-2/20; Mon.-Tues. at 7 P.M., weekends at 2 P.M. 422 W. 57th St. (212-307-9467); \$12.

**A Walk in the Park**—Learn about the history of Central Park during an hourlong tour led by **CENTRAL PARK CONSERVANCY** volunteers. The tour uses old photographs and engravings to help visitors imagine the park in the nineteenth century, when sheep and goats reigned. Every Saturday through March, from 1 to 2 P.M. The tour departs from the Dairy, mid-park at 64th St. (212-794-6564). Ages 8 and up; free. ●

**You've Got a Friend**—"Disney on Ice" presents *Toy Story*, featuring "Woody" and "Buzz Lightyear," the skating duo who compete for the attention of Andy, their 6-year-old owner, 1/18-1/21 at **NASSAU COLISEUM**, Uniondale, N.Y., and 1/25-1/30 at **CONTINENTAL AIRLINES ARENA**, East Rutherford, N.J. For tickets, call 212-307-7171; \$40.75, \$22.77, \$17.75, \$13.75.

**Speaking Frankly**—The **NEW YORK YOUTH THEATRE** presents *The Diary of Anne Frank*, through 2/6; Fridays at 7 P.M., Saturdays at 2 and 7 P.M., and Sundays at 3 P.M. Central Presbyterian Church, 593 Park Ave., at 64th St. (212-888-0696); \$12.

| c              | u           | e |
|----------------|-------------|---|
| Ethan Brown    | Nightlife   |   |
| Luisa Colon    | Online      |   |
| Barbara Ensor  | Kids        |   |
| Logan Hill     | Theater     |   |
| Brett Kelly    | Movies      |   |
| Erika Kinetz   | In Concert  |   |
| John Kline     | Sports      |   |
| John Leonard   | Television  |   |
| Ariel Levy     | Books       |   |
|                | Events      |   |
|                | Radio       |   |
| Edith Newhall  | Art         |   |
| Robin Raifield | Restaurants |   |

● = free

**Ground Rules:**

● = now or never (one-shot deal or final week)

# Town and Country Properties

## APARTMENTS FOR RENT Manhattan

From \$80/Day! Furn apts: licensed.  
Credit cards. Seen in The Wall St. Journal.  
212-348-8100 / 800-550-7071  
Fax: 348-8362 / www.oxbridgeny.com

**Beautifully Furnished Apts** The hotel  
alternative on the East Side, complete with  
concierge. As seen in New York Living.  
800-658-7366 or www.churchillcorp.com

**AS YOU LIKE IT** - Select Furn Apts.  
Style/Location/Value/Credit Cards.  
800-277-0413 / 212-695-3404/4655 (fax)

800-835-8880 **ABODE**—Lovely furn apts.  
4-nite min. [abodenyc.com](http://abodenyc.com) / 212-472-2000

To Advertise in  
**New York**  
**Town and Country Properties**  
call Tim Hyde at: 212-462-3320

## LUXURY HOTEL SUITES at \$120 a day

Central Park South location.

Executive & vacation suites.

80% discount - one-month minimum  
stayrequired\*. Studios, 1 & 2-BR suites  
available. Park views. Maid service  
two times daily. Spa, concierge  
and all other hotel amenities.

\*Please inquire about our short stay rates.

Contact Isaac - PH: 212-541-5800 x234

Fax: 212-541-4410 / 1-800-689-4584 x224

## COUNTRY PROPERTY

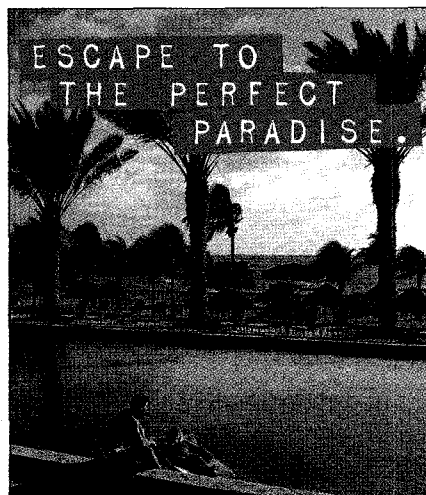
### HOPE, NJ

### 1 HR NYC

Beautiful center hall colonial on 13  
secluded acres with awesome panoramic  
views, landscaped grounds and custom-  
built decks and patios. Features 4 spacious  
bedrooms, 3 1/2 baths, large au pair suite,  
family room w/stone fireplace, hardwood  
floors, finished walk/out basement,  
in-ground pool, huge 2-level deck. Great  
entertaining! \$329K. 908-637-6040

# Inns and Lodges

## FLORIDA



Escape from the chill of winter and retreat  
to your own tropical hideaway, just  
minutes from Miami and Miami Beach. For  
reservations or information, call your  
travel planner, 1-800-SONESTA or the hotel  
directly at (305) 361-2021. Or, visit our  
web site at [www.sonesta.com](http://www.sonesta.com).

This is what you came to find.

**\$293\***

Winter Escape Package  
includes island view room  
and breakfast for two

**Sonesta Beach Resort**  
**Key Biscayne**

\*Rates are per room, per night. Based on single or double  
occupancy. Subject to availability and applicable taxes.

## NEW YORK

### "A Distinctive Country Inn"

In the heart of the Hudson Valley, just minutes from  
Rhinebeck, NY. An 18th c. Colonial with canopy beds,  
jacuzzis for two and cozy fireplaces. Come and indulge  
yourself with endless pleasures. A romantic fall getaway  
awaits you at "Mystic Meadows"... 90 mins NYC.  
[www.mysticmeadow.com](http://www.mysticmeadow.com) 914-868-1934

**A SEDUCTIVE RETREAT.....On Golden Pond**  
Priv, tranquil & romantic. Intimate suites w/jacuzzis  
for 2, fpcls, pvt decks. Come Turn Off The Rest Of The World!  
Lakehouse - Rhinebeck/90 mins NYC. 914-266-8093  
[www.lakehouseinn.com](http://www.lakehouseinn.com)

### Hunter/Windham's only DELUXE HOTEL

Award-winning lodge; closest to skiing. Great  
food and wine destination. Indoor pool, spa, jacuzzi.

Winner of the Wine Spectator Magazine  
1999 Award of Excellence

Live Jazz. Gourmet Restaurant. Featured NY Times.

Scribner Hollow Lodge - Hunter, NY  
1-800-395-4683 [www.scribnerhollow.com](http://www.scribnerhollow.com)

To Advertise in **New York**  
**Inns and Lodges**

call: 212-462-3320 or fax: 212-462-3595

## For Your Wedding

A special section  
appearing in

**New York**  
MAGAZINE

"City Weddings" issue.  
Nearly 50,000 of NEW  
YORK's affluent,  
sophisticated readers get  
engaged every year.  
Don't miss this terrific  
advertising opportunity.  
Call 212-463-0024  
for more information.

## Advertising Information

**Phone:** 212-463-0024

**Fax:** 212-462-3595

**Address:** 249 W.17th St. 4th Floor  
Ny, Ny 10011

**Hours:** Mon.-Fri. 9am to 5pm.

**Ad Close:** Tuesday for the issue on sale the  
following Monday.

**General Information:** There are approximately  
36 characters per line. Count each letter,

space and punctuation mark as a character.  
Certified check, money order or credit card  
info must accompany ad copy. Call for rates  
All ads accepted at the discretion of the  
publisher.



# Travel

## SUMMER RENTAL

### FIRE ISLAND - SEAVIEW

4-BR new European kitchen, large deck.  
Near tennis, ocean and pvt playground.  
Please call owner: 212-838-2288

## SEASONAL RENTAL

**BRIDGEHAMPTON**—Brand-new 7-BR,  
6-bth house on 5 acres w/pool & tennis.  
Great for groups. Avail weekly/weekends.  
[www.hamptonchateau.com](http://www.hamptonchateau.com) 212-787-6750

**VERMONT  
MOUNTAIN RESORT RENTALS  
MT. SNOW'S RENTAL CENTER**  
Ski Chalets, Slopeside Condos, Houses.  
We Specialize In "SKI" Rentals.  
Toll-Free: 888-336-1445  
E-Mail: [rentverm@sover.net](mailto:rentverm@sover.net)  
[www.mountainresortrentals.com](http://www.mountainresortrentals.com)

To advertise in *New York Magazine's*—  
Travel section,  
call Tim: 212.462.3320 or fax: 212.462.3595

**THE HAMPTONS**  
Off-season's best-kept secret!  
Three houses available: 5-8 BRs, all  
amenities!... Better prices, less traffic.  
For any occasion. Call Owner, Michael:  
212-861-4046 [www.hamptonrental.com](http://www.hamptonrental.com)

## BED & BREAKFAST New York

**AS YOU LIKE IT**—Accessible, affordable,  
attractive apts + B&B. 212-695-3404/4644 Fx

**Metro Dwellings**—Hotel Alternative.  
212-712-9167 [www.metrodwellings.com](http://www.metrodwellings.com)

**ACCESS NY**—Quality furn apts/B&Bs.  
Short/long-term... 212-414-1326 fax: 4686

**Manhattan Hotel Alternative**—Private  
Brownstone Apts. Affordable. 212-206-9237

To advertise in *New York Magazine's*—  
Travel section,  
call Tim: 212.462.3320 or fax: 212.462.3595

# Sports Guide

## PERSONAL TRAINER

**WOMEN WHO WANT RESULTS**  
Need The Bodysmith Co. See Us In  
Marie Claire Magazine. 212-249-1824

**Survival Of The Fittest - Fitness For  
All Ages**—Cert Trainer. Exercise & Safe  
Weight Loss. Home/Gym. 212-717-2677

**Want To Get In Shape?**  
Do it right! Full facility. Midtown  
location. As seen on Good Day NY.  
582-8924 / [www.midcitygymbaweb.com](http://www.midcitygymbaweb.com)

**1 Week Free Training**—No membership.  
[www.ultimatetraining.com](http://www.ultimatetraining.com) 212-207-8154

To advertise in *New York Magazine's*—  
Sport's Guide, call Mark: 212.462.3316

## PHYSICAL FITNESS

**Feel More Alive! Don't Be An Exercise  
Dropout!** Join A Support Class. Get Started!  
Experience The Joy Of Working Out  
Consistently. 4 Sess. 800-409-0456 pin #78

To advertise in *New York Magazine's*—  
Sport's Guide, call Mark: 212.462.3316

To Advertise in *New York*.....  
 **Town & Country  
Properties**  
call Mark at: 212-462-3316

# Health and Fitness

## DENTAL

**Teeth Whitening System**—In 45 Minutes.  
Non-Laser (Plasmalight). 212-517-3365

## NY BREATH CARE

Provides The Most Effective Anti-  
Halitosis Treatment Avail. Featured On  
20/20 & Today. App't/Info: 212-683-6505

**Laser Teeth Whitening** - 212-262-0950—  
Free Consultation - Cosmetic And Anxiety

## HEALTH & BEAUTY

## LASER HAIR REMOVAL

50 W 72nd [www.freeofhair.com](http://www.freeofhair.com) 787-5949

**VANISHING POINT**  
LASER HAIR REMOVAL  
MICRO DERMABRASION  
THERAPEUTIC CELLULITE MASSAGE  
Call today to schedule a  
complimentary consultation  
and free introductory treatment.  
  
CALL TOLL FREE 1-877-4-VANISH  
<http://www.vanishingpoint.com>  
4 WEST 16 ST. AT 5TH AVE NYC  
102 WEST 73RD ST. AT COLUMBUS AVE NYC  
195 FRIEDRICH FARM BLVD. WOODBURY, NY

**LASER HAIR REMOVAL**  
Proven Method, Fast Results. 212-744-2274  
[www.skinovations.com](http://www.skinovations.com)

## DENTAL

**THE ART & SCIENCE  
OF DENTISTRY**  
  
**PORCELAIN VENEERS**  
**COSMETIC DENTISTRY**  
**Pearlinbrite™ Laser Tooth Whitening**  
Dr. Linhart uses a revolutionary and unique  
combination of materials to quickly and  
effectively whiten teeth in just one visit.  
Preview your new smile through technology of computer imagery!  
**Park Avenue Centre for Dental Arts**  
Jan Linhart, D.D.S., P.C. - Director  
The Helmsley Building • 230 Park Avenue (46th Street), NYC  
212-867-6272 [www.parkavedental.com](http://www.parkavedental.com)  
Call today for a no-fee consultation without obligation.  
All phases of general dentistry included. Member: American Dental Association,  
American Academy of General Dentistry  
We're in the Bell Atlantic Yellow Pages.

## HEALTH & BEAUTY

## LASER HAIR REMOVAL

"The Experts In Permanent Results"  
Free \$300 Gift Certificate For The Holidays  
**The Hairfree Center** 212-242-4777

**ADRIA STILLER**  
Hair Color & Corrective Work Specialist.  
Healthy, Natural Results. Quiet,  
Personalized Salon. 762 Madison Avenue.  
212-757-6141 / 917-544-6619

## TORN EARLOBE?

FREE EAR PIERCING WITH THE  
REPAIR OF TORN EARLOBE  
212.744.LOBE • 212.744.5623  
Insurance Accepted  
Where Applicable

## YES, YOU CAN REGROW YOUR OWN HAIR.

To start regrowing strong, healthy,  
beautiful hair in just three months,  
**call 800-345-9975**  
or click on to [www.baldspot.com](http://www.baldspot.com)  
Adam Lewenberg, M.D., PLLC  
184 E. 70th St., NY, NY 10021

## LASER HAIR REMOVAL

"The Experts In Permanent Results"  
Free \$300 Gift Certificate For The Holidays  
**The Hairfree Center** 212-242-4777

## HYPNOSIS

**SAFE, RAPID, LASTING CHANGE!**  
Indulge Yourself w/Nancy Donenfeld, MA.  
Board-Cert 1972. 200 E 61st. 212-758-7575

## MASSAGE/THERAPEUTIC

**MOMI** 212-684-6897 36th/Mad.—Prof'l  
Body Treatments. Outcalls. Exclusive.

## TANTRATEMPLE.COM

Tantric Keys For Passion And Joy Thru  
Massage/Bath. Cpls Welcome. 212-868-7760

**NURSES** Sensual Massages, Baths,  
Intriguing Cleansings w/Personal Touch.  
10am-11pm. 212-222-7834

## NOEVIR

—Steam, Dry Sauna, Shiatsu,  
Swedish Massage. 212-594-1602

# Health and Fitness



## ADVANCED PLASTIC SURGERY CENTER®

- Specialty Center for Cosmetic Breast Surgery
- Minimal Scar Breast Augmentation
- Endoscopic Cosmetic Surgery
- Breast Implant Exchange, Breast Lift
- Abdominoplasty (Tummy Tuck)
- Ultrasonic & Tumescent Liposuction
- Facelift, Necklift, Browlift, Eyelid Surgery
- Laser Skin Resurfacing
- Dermalogen - New Longer-Lasting Collagen
- Apogee® Laser Hair Removal
- Latest Before/After Cosmetic Imaging

State-of-the-Art  
Private Surgical  
Suites

**Scott Newman, MD FACS**  
Board-Certified Plastic Surgeon  
Assistant Clinical Professor - AECOM

Attractive  
Financing  
Available



**Manhattan**  
899 Park Avenue  
212-472-6100

**Westchester**  
970 North Broadway  
914-423-9000

**www.psurgery.com**

## PLASTIC SURGERY

For Your Quest For Perfection,  
We Have Created The Royal Touch Cosmetic Surgery Center



**As Seen On The News  
On Channels 4,5,7 & 9  
For The Pioneering  
Scarless Procedures In:**

- Breast Augmentation,
- Lift & Reduction,
- Face & Neck Lift,
- Tummy Tuck,
- Liposuction.

159 EAST 74TH ST., NYC, STE 1M 212-585-2133  
1922 82ND ST., BROOKLYN, NY 718-234-0900  
**www.drgrossman.com**

### WEIGHT CONTROL

Over 3 million people can't be wrong  
**Finally... a diet that works!!!**

introducing the

## ZONE DIET HOME DELIVERY

- Developed by Dr. Barry Sears Ph.D.
- Consisting of 3 meals and 2 snacks
- Award winning chef Philip F. Andriano
- NOBEL Prize-winning research
- Prepared fresh, Delivered Daily
- Lose weight for only \$34.95 a day

Call toll free 7 days a week, 24 hours a day  
1-877-779 ZONE (0663)

Now serving Manhattan, Brooklyn, Queens, and Long Island  
We accept AMEX, MASTERCARD, VISA, DISCOVER

**www.zonetoyourhome.com**

### MASSAGE/THERAPEUTIC

**Thai Technique With Stretches**—Gifted, Divine Touch. Ms. Tylor. W.56th. 974-9633

**Gentle Massage**—Noon-10pm. Call Danielle. By appt. 212-726-0138

**#1 Magic Hands**—High-Quality, Full Bodyrub. 7 Days. In/Out. 718-651-8882

**Best Bodywork**—7 Days. By Appt Only. 350 5th Avenue. 212-290-9550

**HOLISTIC CENTER OF NY**  
Aromatherapy, Reflexology, Facial Massage, Scrub, Wax. Lic'd. East 57th. 752-1060

**NU LOOK - JAPANESE SPA**  
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. 212-447-6666 / 800-834-7286

**Bodywork By 4 Hands** 212-972-6891—Bodywork Couples. East 50s. 212-972-6964

**Grand Opening**—Gin Ja Inc. Swedish/Shiatsu Bodywork. 516-352-9745

**Best Chinese Bodywork**—For men/women. In/out. 212-597-9628 / 212-966-8625

**Licensed Therapeutic Massage**—Douglaston, Queens. 718-225-1123

**KOBE 56**  
Shiatsu & Swedish, Sauna & Steam Room. M/F, Couples. Resid Avail. 23 West 56th St. 212-333-2588 / 586-0555

**Relaxation For The Body**—Mind And Spirit. By Appointment. 212-787-0140

**Chinese Licensed Acupuncture**—And Acupressure. East 53rd. 212-448-9289

**Illiria Spa**—Radiant Sauna & Steam. 940 3rd Ave. Elegant. 212-588-8895

**Tranquility Is Within Reach**  
Feel Your Soul Become Inspired  
As Your Senses Soar - Through Tantric Energy & Sensual Touch. 917-853-0501

**TANTRATEMPLE.COM**  
Tantric Keys For Passion And Joy Thru Massage/Bath. Cpls Welcome. 212-868-7760

**THE PARK CLUB**  
Clean, Quiet, Relaxing Environment. 41 East 60th St., 3rd Fl. 212-751-7781

**Ki-Touch**—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. 212-682-1166

**Prof'l Swedish Massage**—Outcall. Women/men. 7 days per week. 212-249-2165

**Excellent Chinese Acupuncture**—And Bodywork. Pleasant And Private. 941-1926

**Mature And Caring**—Superior Bodywork For Women. 917-769-4207

**Inner Cleansing**—By Two Nurses. Ultra-Private. Innovative. 212-684-6756

### MEDICAL

#### HIV/STD/GENITAL WARTS

Viagra For Sexual Dysfunction.  
HIV Results in 15 Mins. Confidential.  
Central Park Medical Assoc. 246-0800

### WEIGHT CONTROL

**10-15 Stubborn Lbs?** Medication, Liquid Protein, Xenical, Saponin, \$40/Wk. Upper E Side/Gramercy Pk/Westchester. 570-5058

**We Have The New Medication Everyone Is Talking About!** Losing weight has never been easier. MD-supervised. 737-4644

**Stop Taking Drugs To Lose Weight!** Do It Safe And Do It Right. No More Yo-Yo Dieting. Reduce Your Body Fat Now. Free Consultation With This Ad. 582-8924 [www.midcitygym.baweb.com](http://www.midcitygym.baweb.com)

**Lose Weight Honestly This Year—**Total Guidance & Support. 212-941-7720

### LICENSED THERAPY

#### SEXUAL SUCCESS

**SEEN ON 20/20 & CNBC**  
NYC's Only Licensed & Certified\* Sex Therapist-Supv **SURROGATE PROGRAM.**  
Cure Impotence/PE/Shyness/Desire And Orgasm Problems. MD Supv & Board Cert.  
**Proven Success. 212-971-6060**  
\*American Association of Sex Educators, Counselors and Therapists.

**Surrogate Therapy**—Intelligence, compassion, discretion. 12 years exp. 212-316-4768

#### DR.'s SEX THERAPY

A Reputation For **THE BEST**  
MD-Supv **SURROGATE PROGRAM**  
PhD & Board-Cert Clinical Sexologists  
**Private • Results • All Dysfunctions**  
**212-721-7650**

To advertise in *New York Magazine's*—**Health and Fitness** section,  
call Mark: 212.462.3316 or fax: 212.462.3595

## TO ADVERTISE IN

# health & fitness

**CALL**

mark bristow

AT

212.462.3316



# New York Kids

## CAMP ADVISORY SERVICE

Summertime Adventures—Free service. Camps, tours, community service, college programs and more! Helen: 212-772-0250

## ENTERTAINMENT

CLOWNMAGICNYC.COM—Characters, Puppets, Ponies. Full-Service. 212-544-8153

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. 212-473-3409

Madeleine: Award-Winning Magician—& TV Clown. Like no other. "A sleight of hand expert." Cabaret Hotline: 212-475-7785

To advertise in *New York Magazine's*—New York Kids, call Kristen: 212.462.3319

## GIFTS

### The Toy Store For Very Lucky Kids

Choosing the right toy or gift takes experience. And we've got it. We will personally select, wrap, label and send your gifts.

Call Scarsdale Child's Play  
800-258-5775 or 914-723-4396

[www.scarsdalechildsplay.com](http://www.scarsdalechildsplay.com)

## PARTY SPACE

### EAST SIDE AMUSEMENTS GRAND OPENING!

Virtual Reality, Video Games, Billiards, Fun! 10-250pp. Catering Avail. All Ages!  
163 East 86th St. 212-851-7665

To advertise in *New York Magazine's*—New York Kids, call Kristen: 212.462.3319

# Boats and Yachts

## YACHTS FOR ALL SEASONS

Parties planned with your needs in mind. No event too large or too small. Corporate & private. 212-534-6380

## PRESTIGE YACHT CHARTERS

Planning Unique Events Aboard Luxury Yachts  
Call 7 days: 212-717-0300 or 914-723-4510  
[www.prestigeyachtcharters.com](http://www.prestigeyachtcharters.com)

## LEISURE YACHT CHARTERS

Classic Yacht, DIPLOMAT.  
Contemporary Yacht, CELEBRITY.  
Weddings, Parties, Corporate Events.  
See us at Pier 84 at W. 43rd St.  
Parties Up To 200 Guests. (212) 594-9555

To advertise in *New York Magazine's*—Boats & Yachts, call Alex: 212.462.3325

## Manhattan Yacht Charters

Over a Decade of Value & Service.  
Consider Us Above the Rest.  
212-995-5470 - ask for Mary.

## MYSTIQUE

Classic Weddings & Private Parties.  
MYC, Inc. E. 23rd St., NYC 212-856-9446  
[WWW.METYACHT.COM](http://WWW.METYACHT.COM)

## DOVE YACHT CHARTERS

M/Y Jabiru M/Y Jacana M/V Jewel  
Personalized, Luxurious Yacht Charters.  
Dinners A Deux...To Large Corp Events.  
[www.doveyacht.com](http://www.doveyacht.com)  
212-594-1561 • 973-482-1991 • 888-860-DOVE

To advertise in *New York Magazine's*—Boats & Yachts, call Alex: 212.462.3325

# Entertaining

## CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

## ENTERTAINMENT

### •UNIQUE ENTRTNMNT•

Variety Acts • Interactive • Event Planning  
DJs/Music • Performers • Dancers • Favors  
Themes/Decor • Acts • 999+ Lookalikes...  
the Whole Event! Est. 1980 800-GET-GALA

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

## MURDER MYSTERY, INC.

KILL 'EM At Your Next Affair.  
Corporate • Private Parties • Fund-Raisers  
"So Much Fun - It's Almost Criminal."  
800-MURDER INC (800.687.3374)

Master Magician—"Top Rate"—NY Times  
Amazing Fun For All Events! 718-885-5058

Palm Reader—Elegant And Evocative.  
Entertains All Ages. 212-741-5195

1,000+ Lookalikes—Mind Readers,  
Mentalists, Murders, Music 1-800-504-4911  
[WWW.NAOMISWORLD.COM](http://WWW.NAOMISWORLD.COM)

Unique/Personalized—"Jackie Mason-ish"  
sound-alike. Hilarious! 800-474-5674

Palmistry, The Tarot, Numerology—  
By Registered Psychic. 212-410-1299

## ENTERTAINMENT/MUSIC

Pianist/Singer—Jazzy Gershwin, B'way,  
More... [www.jonathansegal.com](http://www.jonathansegal.com) 212-222-3169

Need Great Entertainment!!!—One Man  
Band Plus/Cory Morgenstern 914-478-0073

Former Sinatra Musicians Available—  
Strolling Violins/Full Band. 718-478-2982

MARK SONDER MUSIC, INC.  
NY, LA & Washington, DC!  
800-MSM-MUSIC 15 years

## GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—  
Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection.  
Reasonable. Has lofts. 212-751-1459

## PARTY HELP

On-Site—Food Prep, Serving, Cleanup.  
For Your Occasion, Inc. 917-441-0461

## PARTY SERVICE

Coldwaters - Private Room Seats 15-75—  
988 Second Ave. nr 52nd St. 212-888-2122

## PARTY PLANNING

ENTERTAINMENT AND PLACES  
24 Years Experience. 3,500 Events.  
Corp/Priv. Eric Silvey Ent.: 212-486-9517

NO-FEE EVENT PLANNING Corp &  
Private Parties, Weddings. Top Client List.  
Red Letter Events 212-772-1177  
[www.redlettereents.com](http://www.redlettereents.com)

## PARTY SPACE

### EAST SIDE AMUSEMENTS

\*\*Newly Renovated 5,000 Sq Ft Facility\*\*  
Virt. Reality/Video Games/Billiards/Bar  
Private Or Corp. 10-250pp. 212-831-7665

Large & Small, Corporate & Ball  
Uptown & Down. Free Location Service.  
Event of the Year, Inc. 212-807-0907

[www.successfulaffairs.com](http://www.successfulaffairs.com)

Uncovers the finest in party facilities.  
Our service is at no cost to you. 212-684-6402

Rodeo Grill—Live music, 2 party rooms.  
375 Third Ave. (27th St.) 212-685-6500

Unique Party Spaces—Secret Garden  
(Waterfalls), Wine Room, Cigar Lounge.  
Corp. & Priv. Events, All Sizes & Budgets.  
Trattoria Dopo Teatro Mario: 212-869-2849

Zanzibar Bar/Restaurant/Lounge Ideal  
party environment! Sleek dining room, TV/  
video screen, suspended DJ booth. World  
cuisine. Corp/priv. Call Hans: 212-957-9197

Very Cool New Space—25th/Park.  
Cater In/Out. \*\*\*Star Chef. 212-479-7379

## 200 FIFTH 675-2080

NYC's Most Exclusive Ballroom. Weddings,  
Fund Raisers, Corp Events. 100-999p.  
[www.200fifth.com](http://www.200fifth.com)

SPACIOUS PRIVATE RESIDENCE  
Casual To Embassy Style. All-Inclusive.  
Custom Events. 10-75 pp. 212-877-9361

Antique, Unique!—W.Vlg. 20 Fr drs, open-  
air Inge, mahog bar, tin ceilings, 20-200. 479-7306

## '91'

Chic downtown loft space w/top catering.  
20-150pp. 91 Horatio Street. 212-691-4570

## METRONOME

NY's premiere party space in Flatiron/  
Gramercy. 2 rooms, 10-700pp. B'way @  
21st St. 505-7400 [www.metronomenyc.com](http://www.metronomenyc.com)

## WEDDINGS

Tribeca's Ultimate Event Space—  
[www.tribec.com](http://www.tribec.com)

To advertise in *New York Magazine's*—  
Entertaining section,  
call Alex: 212.462.3325 or fax: 212.462.3595

## TO ADVERTISE IN



# Entertaining

call Alex :

**212.462.3325**

or fax:

**212.462.3595**

# Marketplace

## APPLIANCES

**PRICEWATCHERS** factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: 800 336-6694 / 718 470-1620

## ALL MAJOR APPLIANCES

Guar lowest prices. Imm del. Auth dealer. 718-338-3500 / 774-0198 Expert advice.

## 800-221-BUYS 212-513-1513

Major Appliances, TVs & Air Cond. At Low, Low Prices. Home Sales Enterprises

## ASTROLOGY

**Ann Fisher - TV/Radio Psychic**—20 Yrs Exp. Accurate. Credit Cards. 518-465-0903

**The Love Psychic**—Readings That Change Your Life. Visa/MC. 212-874-7692

**www.mariathepsychic.com**—Astrology For Friends And Lovers. 215-934-5908

**International Clairvoyant Y2K Forecast** Career/Finance/Relat. 25 Yrs Exp. Free Energy Analysis. \$2.50/Min. 800-720-5592

**Leslie: 32 Years Exp., Love Expert!**—Accurate+. I Can Help. 800-541-6999

**Psychic Readings by Michael Lafferty**—CC's. www.psychicread.com 215-482-6517

**Astrologer**—TarotPsychic. Over 10 Years Media & Police Experience. 212-969-8364

To advertise in *New York Magazine's* Marketplace, call Mark: 212.462.3316

## CLEANING SERVICE

**McMaid Service**  
**ESTABLISHED 1971**  
 • Post-Construction  
 • Corporate Apartment  
 • Common Areas  
 • Move In/Move Out  
 • Just Plain Housecleaning  
 • Fully Insured/Bonded  
**Think McMaid**  
 www.mcmald.com  
**(212) 371-5555**

To advertise in *New York Magazine's* Marketplace, call Kristen: 212.462.3319

**Busy? No Problem! Let Leisure Cleaning Help!** Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: 212-628-6130 & Relax.

## FASHION

**Couture Hat Sample Sale 1/15 - 1/21** van der Linde Designs / Lombardy Hotel 111 E 56th 2nd Floor NYC 212-758-1686

## LIMOUSINE SERVICE

**Stretch**—\$65/hr. Special: \$195/4 hrs. Avail 24 hrs/7 days. All credit cards. 800-253-4546

## PETS

**Cat Care**—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

# Interiors and Exteriors

## CENTRAL VACUUM SYSTEMS

Installation • Sales • Service • Free Est. Scorpion Central Vacuum 718-377-4852

## CLOSETS

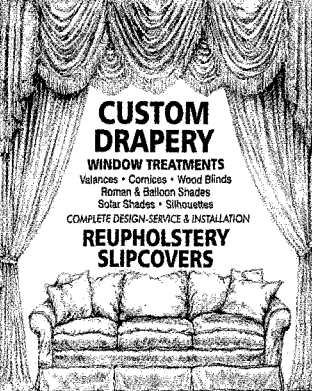
**SPACEMASTER CLOSET**—Closet And Storage Solutions, Plus Mirrored Doors. Free Estimates. Insured. Refs. 212-382-1533

## DESIGN/BUILD

**Feng Shui**—Color • Light • Placement. Transformation & Design: 212-545-0615

**Quality Design/Build Reno Co.**—35 Yrs. Insured. Free Estimate. 212-679-4825

## DECORATING



**CUSTOM DRAPERY**  
**WINDOW TREATMENTS**  
 Valances • Cornices • Wood Blinds  
 Roman & Beiloon Shades  
 Solar Shades • Silhouettes  
 COMPLETE DESIGN-SERVICE & INSTALLATION  
**REUPHOLSTERY**  
**SLIPCOVERS**

SERVING ALL BORO, WESTCHESTER, LOWER CONN., LL & NEW JERSEY  
 CALL FOR FREE SHOP AT HOME DECORATING SERVICES.

**MANHATTAN TOLL-FREE BROOKLYN**  
 212-385-2253 800 MARC TASH 718-336-3326

**MARC TASH INTERIORS**

## DECORATIVE ACCENTS

Do you need your home decorated for the Holidays or a Special Occasion? Call Claire or Michael: 718-786-2165

## FLOORS

**J. Rappaport Wood Flooring**—Installation, refinishing, repairs. Exp/ins. 800-867-8341

## HOME/BUSINESS IMPROVEMENT

**Professional Handyman**—Sheetrock, floors, walls, tiling, electrical work, painting, apt cleaning. Excellent refs. 20 years exp. Call Sylvester: 718-367-6593

**Professional Handyman Service**—For all work around the apt. Reliable. 212-780-3204

## INTERIOR DESIGNERS & ARCHITECTS

**NO BIG DEAL**—Take the terror out of decorating. Talented pro can help you. Lowest rates. No job too small. Refs. Special access to all wholesale showrooms. As Seen on ABC • CBS • NBC • CNN  
 \*Tri-State Area\*

Call Steve Lyons: 212-338-0888

## USE-WHAT-YOU-HAVE INTERIORS

More Than Just Rearrangement. Flat Rate-Only \$325/Rm • Free Brochure 212-288-8888 redecorate.com

**Rent-A-Decorator®**—Budget-oriented pro designs "your" space at "your" pace. Fees from \$100/hr. Featured in NY Times & Glamour. Call for reprints: 212-826-1069

**C.S. INTERIORS**—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. 212-754-2689

**Former Bloomingdale's Designer**—Will beautifully transform your space. Creative. To Budget. Sasha Designs: 212-243-1738

## KITCHENS

**WOOD-O-RAMA, INC.**—From kitchen cabinetry to remodeling/restoring (700 types of moldings to choose from), we have it all! 238 W. 108th St. 212-749-6438

## LIGHTING

**Track By Jack** 212-714-3886 Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

## PAINTING & WALLPAPERING

**T&M PAINTING**—Carpentry, wallpaper, tile, plaster, faux fin. Free est. Ins. 718-278-3372

**Sagebrush Painting Co.** 212-627-4212—Painting/Plastering, Faux Finishes... Ins.

**Rigas Painting** Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins. 212-980-4469

## PIANO TUNING

**Expert Tuning**—Repairs And Piano Regulating. Reasonable Rates. Call Michael Keller: 201-653-8393

## RUGS & CARPETS

## RUG CLEANING & RESTORATION

"Voted by New York Magazine as best rug cleaning service in New York Metro area"

- Hand Cleaning - new & antique rugs
- Wall to wall cleaning in your home
- Restore any problem - stains to holes
- FREE Pick-up & delivery in Manhattan

Call Toll Free: 800-247-RUGS

**COSTIKYAN**  
 SINCE 1886

## WINDOW TREATMENT

**LOWEST PRICES**—Silhouette, Duette, Verticals, Mini-Blinds, Draperies And All Soft Treatments. KINGSBORO: 212-243-0722

**Levolor/Duettes/Silhouettes/Wood** "Best Buy!" - Joan Hamburg 212-228-8600 ..... 718-748-8600

## ELITE WINDOW TREATMENTS

Verticals, Minis, Silhouettes, Duette and Draperies. Lowest Prices: 212-807-8674

To advertise in *New York Magazine's* Interiors and Exteriors, call Kris: 212.462.3319 or fax: 212.462.3395

**DON'T MISS the NEW YORK** MAGAZINE

**Wall Street** issue,

ISSUE DATE: 1/24/2000 ON SALE: 1/17/2000 AD CLOSE: 1/11/2000

call: 212.463.0024

call: 212.463.0024



# Role Play

**PASSIONATE PRIVATE NURSE**  
Personalized & Intimate. 212-354-4391

**Mistresses Nikki And Natalie**—  
www.msnikki.com Vi/MC/AX 212-338-9157

**Honey - Sutton Place**—For Magic Moments. Luxurious, Private. 212-838-2653

**Best Bodyrub In Town**—By Appointment Only. 212-239-0246

**Ebony Is Beautiful**—By Appointment Only. Call: 212-268-9484



**Body Builders & Sexy Fitness Gals**—Wrestling & Muscle Fantasies 212-316-2503

**Extreme Pampering**—Baths/Candles/Music/Discretion. Midtown. 212-448-0954

**Phone Play**—All fetishes. No taboos. CC's. 718-767-7907

**Bridgette**—Caribbean Fitness Model. New In Town. 212-757-5062

**Wall Street Escape**—Bodywork, fantasy role-play. Discreet & private. 212-766-9885

**Sensual Exotic Fetish Star**—Nurse/Wrestling/Teacher/Boss 212-358-5740

We Attract New Clients  
By Serving Present Clients  
Exceptionally Well.

**212-681-2823**  
www.ledirectoire.com

**Candy - Sutton Place**—Upscale, elegant, beautiful and private. 212-980-8118

**Samantha**—Sweet, Sensual, Smart, Unhurried. Call: 212-330-8282

**Jeanna**—1st Class Model, Exclusively For Upscale Men. Beautiful, Pvt. 212-758-8817

**NYESCAPADES.COM**—  
212-445-0548



**For Affluent Gentlemen**—Classy And Sweet. Call: 212-687-7588

**www.PrivateModel.com/nyc**—All New Faces. 212-679-1991

**Uninhibited Private Nursing**—Fabulous Equipment. Midtown East. 212-684-1185

**Oriental Express**  
Top Asian Models  
Outcalls Only  
All major cc's Accepted.  
Available 24 hours 7 days  
**212.366.6747**  
**212.366.6773**

**Sensual Role-Play**—Private, Exclusive. New Location. 212-868-6336

**Charles' Angels**  
(212) 315-5556  
There is a certain Excellence Money CAN Buy  
**Perfection Matters.**  
Exquisite Female & Male Models  
1-800-266-0086 www.charlesangelsnyc.com

**The Ground We Walk On**—Fantasy, Worship And Role-Play. 212-629-2066

**Ms. Nicole**—New Westchester locale & NYC. Fetish, role-play. 212-352-4352

**Shemale**—Swedish Model/Video Film Star For Desires. Barbi. 212-759-6765

**Swedish, Latin, Ebony**  
Model Type. Also Rubenesque. 212-207-4969

**Russian Mistress And Beauties**—Exclusive/Private. Brooklyn. 718-259-1581



**Mistress Alexandra**—Wall St. area. Private, upscale. www.mistressa.com 212-791-0625

**Hawaiian Tropical Dream**—For Upscale Gentlemen. 212-229-9301

**Alice**—Exclusive Role-Play For Women And Men. All Fetishes. 212-791-7002

**Asian Male Model**—Upscale, Private. For Gentlemen. Call Mark: 212-481-2126



**Venezuelan Cover Girl**—For Upscale Men. Out Only. Barbara: 212-585-0130

**Dream Connection**—Fantastic, Elegant, Beautiful. 7 Days. 718-854-7840

**French-Brazilian Model**—Sensual, Beautiful. Midtown. Private. 212-946-2178

**Elegant, Mature Relaxation**—Private. Call For Appointment: 212-697-5932



**Sheri**—Beautiful California Role-Play. www.bodyheatescorts.com 212-684-8621

**SENSUOUS GOVERNESS**  
Care And Training For Men. 212-764-4872

**ULTIMATE 10**  
Superb, Upscale Relaxation.  
Hotel/Residential. 212-888-1666

**Light Ebony American Actress**—Charming And Private. 212-414-5327

**European Fem**—Upscale French/Swiss Model Avail For R-P. Nina: 212-972-3359

**www.avataurel.com**  
Expert Fantasy Role-Play. 212-246-6325



**ORIENTAL PALACE**  
718-361-1221 / 718-361-1247  
Queens Plaza, Long Island City

**Upscale, Private**—East Side Studio. Friendly And Discreet. 212-752-7533

**Gamble On Love**—Impulses, Passion. Magnum Opus Role-Play. 516-773-4284

**Adalis**—An Uninhibited Ebony Playmate. By Appointment Only. 212-472-0868

**Upscale, Luxurious**—Upper East Side. www.parisintown.com 212-831-4281

**ELEGANT MODELS**  
Find Us @ www.escorts.net  
CC's Accepted. Discreet Billing  
Outcalls Only  
**212-997-2222**

**Jacqueline Of All Trades**—Master Of One. Cozy/Warm Rubdown. 212-879-8944

**POLITE MISTRESSES**  
Play Out All Your Fetishes & Fantasies  
212-696-4965

**Connoisseur Club**—"Relax Your Body And Energize Your Soul." 212-889-5200

**Hidden Pleasures**—Sensuous, Private Playmates. 212-273-9653

**Tammy**—Asian Delight. Incall And Outcall. West 50s. 212-445-0726

**Bombshell Barbie**—Intense, Beautiful Role-Play. East 30s. 212-252-4642

**Texan Beauty**—Kind And Caring. Hotel/Residential. Midtown. 212-750-1516

**European Beauty**—For Distinguished Men. Pvt. 1-On-1. Wall St. 212-509-6773

**516-457-8043**  
The Exotic Princess

**PRETTY NICE**  
—Just For You. 212-352-1515

**ASIAN FOXES**—  
NY's Best. Outcall Only.  
212-753-0066

**Mature, Exquisite Relaxation**—Very private, for gentlemen. App't: 212-759-2024



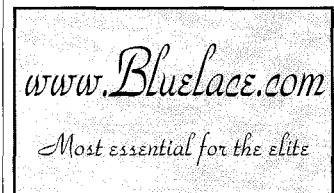
**New Muscle In Town**—World Class Female Bodybuilder. Posing+ 917-902-8155

**Erotic Women/Men**—For phone fantasy. Toll-free. Vi/MC/AX. Discreet. 877-292-6969

**Royal Russian Escape**—Exclusive And Private. Brooklyn. 718-259-1607

**Russian Relaxation**—Upscale/luxurious. Brooklyn. 718-833-2662

**RUSSIAN MYSTIQUE**  
Elegant, captivating, upscale. 718-266-5284



**Exclusive Nurse**—Pvt. New Locale. Fully Equipped. Desires Satisfied. 212-868-6335

**Perfection**—Sexy Russian Ladies. Role-Play Available. 718-259-5559

Continued on next page.

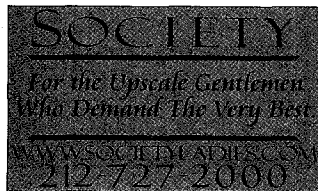
## MARKETPLACE

If you're interested in displaying  
your services, sales or products  
to over 1.5 million readers in  
New York Classifieds, please call  
Mark or Kristen at 212-463-0024  
or fax 212-462-3595.

Continued from previous page.

### PRIVATE ENCOUNTERS

Upscale Models To Relax & Pamper You.  
Sensual/Beautiful/Expensive. 212-355-8521



## FUJE

**Private Modeling Service.  
For Discreet Gentlemen!  
Appointment Only.  
A/C COOL!  
212-967-9199**

**Park Avenue**—Elegant Relaxation For  
The Mature Gentleman. 212-475-8280

**A Gentle Gal For A Gentleman**—  
Warm Rubdown. Upscale. 212-879-8965

**Golden Fingers**—Complete Bodywork.  
Private & Elegant. Midtown. 212-688-3561

**#1 Transsexual Love Star!**—Goddess.  
"Eve Love" 4 1st time. 212-582-5009

## ASIAN FANTASY

**Upscale Model.  
Elegant & Pleasant  
Private And Discreet.  
212-689-6636**

www.nysexygirls.com 800-365-GALS  
www.nyshemale.com 800-504-TSTV  
www.chatdate.com 800-205-TINA

## HANABI

212-579-5700 / 718-898-8882

**Elysian Fields On 63rd St.**—Treat  
Yourself To A Sensual Encounter. 628-1520

**Jenny And Friends**—Role-Play. For  
Information, Call: 212-759-2388

**International Women Of Mystery**—Priv.  
Upscale. Amenities. Wall St. 212-509-6773

## Massage

**Beauty & Bodywork**—Elegant, Sensual  
And Discreet. Lisa: 212-396-1141

**Magic Touch**—European Female. East  
60s Location. Private. 212-650-9511

**An Elegant Escape**—West 13th St. Private.  
Convenient to Wall St. 212-245-1118

**Sara**—Sweet Pleasures Await You...  
Outcall Only. 212-691-1289

**Central Park South - Austrian Lady**—  
Private, Sensual And Caring. 212-246-4759

**Exceptional Massage**—By Marie/  
Claudine. Clean/Pvt. E 50s. 212-888-3497

**5TH AVENUE & 52ND**  
The 8th Wonder... 212-946-1331

**Extraordinary Touch**—Unforgettable!  
East 20s... 212-685-5614

### PURE DELIGHT

E. 70s. Soothing & Relaxing. 212-717-9049

**American Pie**—Outcall Only. Call:  
212-691-1289

### PURE BLISS

Private. Credit Cards.  
212-215-2977

**Heaven Can Wait**—Devilishly Playful!  
Sinfully Satisfying! East 40s. 212-759-1717

**Pears**—Eclectic excellence, featuring  
synchronization. 212-505-5151/212-779-9944

**CLASSY FRENCH MASSEUSE**  
Studio & Residential. 212-472-1158

**RUSSIAN MASSAGE & COLONIC  
Therapy** Dispos. W. 94th: 212-222-4868  
E. 51st: 751-2519 Friendly - Natasha/Jo

**DELIGHTFUL TOUCH**  
Sensual And Satisfying. 212-754-1470

**Go No Further** www.net-girlsinc.com—  
18 Years+. 212-996-2093

**HIDDEN TREASURE**  
Upper East Side. 212-327-0244

**East 60s**—Skillful European Masseuse.  
Clean, Private. 7 Days. 212-858-8388

**JAPANESE SHIATSU**  
Call: 212-799-7087. Uptown.

**The Incredible Lightness Of Touch**—  
W. Village/Wall St. access. 212-645-4995

**Heaven**—East 60s. The Perfect Relax-  
ation. Open 7 Days. 212-858-1948

**East 30th & Lexington**  
Magic touch. Excellent massage. 212-545-9940

**KASA 212-683-1206**  
Professional Masseuses From Japan.

### ORIENTAL DELIGHT

Massage/relaxation. Resid. 212-686-2222

**A Hot Body Rub**  
(212) 253-8878 or (212) 447-8755

**A Hawaiian Body Rub**—By Appointment.  
Call: 212-754-0009 or 212-794-3535

**Bodywork For Men By Tomas & Joe**—  
Relax, refresh. Pvt, safe. CCs okay. 689-9050

**5TH AVENUE & 36TH ST.**  
—Prof'l Swedish Massage. 212-465-9715

**Oasis Off 57th St.**—Private salon offers  
sensual bodyrubs. In/out. 212-593-3401

### MAGIC HANDS

Elegant Female. East Side. 7 Days.  
Private And Clean. 212-517-4519

**Queens Dolls**—Bellerose - 718-776-7807  
& Floral Park - 718-851-9729 11am-7pm

**Tropical**—Oriental Shiatsu, Swedish.  
Route 17, Near Ramsey. 201-327-0286

### HERBAL AROMA

Shiatsu/Swedish 212-268-8728 Hotel/Res

### 212-308-1691

Residence, Hotel & Studio Services.

### JAPAN BLUE

7 Days, 24 Hrs. Outcall Only. 212-868-1004

**Elegant Scandinavian**—Sensual, relax-  
ing massage. 212-759-9358 / 917-913-1925

### EAST 80TH STREET

Excellent Bodywork. Call: 212-861-3282

**Tantalizingly Beautiful**—Await You.  
Private. In/Out. 212-628-1520

**Midtown - East 50s**—Shiatsu And  
Swedish. CC's. 212-755-6329

**Aloha** 201-816-9562—Oriental Shiatsu.  
Near Rt 9W & Rt 4. Dean St., Englewood.

**New Anta Of Brooklyn**—Excellent  
Relaxation. 718-459-6055 or 718-853-2640

**Full Body Rub By Anton**—For Men.  
Midtown West. Discreet. 212-258-3492

**Ukraine**—Midtown East. 10:30am-8pm.  
Call: 212-279-1780

**Euro-Asian Model**—Exotic, Sensual.  
Outcalls. 917-553-7882

**Body Pampering By Amanda**—All CC's.  
www.bodyheatescorts.com 212-684-8621

### COSTA DEL SOL

World Of Relaxation. 212-593-1605

### GINZA 212-684-2121

Shiatsu & Swedish. 12 East 33rd St.

**Light Ebony Male For Men**—Private.  
Midtown East. 212-686-2316

**Stephanie From Ukraine**—Pvt. 7 days a  
week from 11am. Midtown. 212-715-0494

**Relaxing Bodyrub**—100% Satisfaction.  
East 73rd St. & 1st Ave. Call: 212-249-7490

**FUJI 212-207-8959**  
Shiatsu/Swedish. Res/Studio.

**Soothing Body Rub**—Exclusive/Upscale.  
47th & 6th. Call For App't: 212-302-2598

**Massage By Couple**—Unique in NY.  
Try it! Tantra style. E. 50s. 212-972-6964

**Massage**—Swedish/Shiatsu. Body Scrub,  
Facial. Steam/Shower. 212-661-0777

**MAKI 212-751-5550**  
Shiatsu. Studio/Residential.

**Sensuality With A French Twist**—  
You'll Love It! Call Sophia: 212-588-0295

### New! Abaca Club

Clean. Private. B'klyn/NYC. 718-748-8560

**Mature, Sensual, Classy Lady**—  
Elegant, Private, 7 Days. 212-262-4537

**Extremely Handsome Italian Athlete**—  
Swedish sports massage w/table. 983-7222

### KIKU 212-980-8135

Shiatsu/Swedish. Resid/Hotel. Outcall.

**Geisha Heaven**—In My Private Location.  
Private Studio. 646-221-1021

### DEAR SALON

STRESS RELIEF 516-586-6888

### 5TH AVE & 48TH ST.

Excellent, Upscale. By App't. 212-221-8330

**Sensitive Man W/Healing Hands**—Men  
only. Call Marc, 9am-9pm. 212-255-8854

### MAGIC TOUCH

East Side. Clean, Pvt. 7 Days. 212-758-1729

**Lilly Of Chelsea**—One Of A Kind.  
Private. Discriminating. 212-807-1822

**Lexington Ave. & 62nd**—Best Bodywork.  
Deep Tissue, Swedish. 10am- 212-223-2265

### UNFORGETTABLE

(NJ) 201-969-1323  
Best massage! Just across Hudson River.

**Midtown's Best Bodyrub**—CC accepted.  
47th/7th. 212-840-4807 / 718-783-8176

### MIGA 212-935-9294

—World-Class Massage. Upper W. Side.

### MIYAKO

7 days/24 hrs. Outcall only. 212-564-3634

**Angel Touch Spa**—Colonic Therapy.  
Sauna, Jacuzzi, Massage. 718-997-7772

**Charles**—Sensual, warm hands for men.  
Jacuzzi/facial/shower. Cpls. 212-832-7872

**Diana & Natalie**—Elegant Masseuses.  
Pvt. Midtown & Downtown. 212-279-3222

**Kathy From Moscow**—Private. From  
11am. Midtown. 212-867-3867

**E. 55th: Unforgettable Touch**—Upscale.  
Private. By Appointment. 212-319-1538

### PARK AVE & 54th

Upscale, Exclusive. By App't. 212-888-2454

### MATTHEW FOR MEN

A Class Act. Call Matt: 212-586-6172 24 Hrs

### LUCKY SALON

L.I.E. 63 Rt. 112 Coram 516-696-3628

**Neiki**—Extraordinary Relaxation. Fit  
For A King! 718-358-1771

**East 64th Street**—Excellent, Professional  
Swedish Massage. 7 Days. 212-838-8380

**East 45th Stress Relief**—7 Days. Private.  
By Appointment. 212-949-9183

### 30TH ST. & LEXINGTON

Body Care. Pro Swedish. 212-545-9911

**Gentle Approach To Deep Tissue**—  
Shiatsu/Swedish. 48th/5th. 212-869-2727

**Station Plaza Club**—For complete relax-  
ation in Ronkonkoma, call: 516-588-2776

### 49TH & MADISON

Affordable/relaxing. All CC's. 212-223-3166

**Penn Sta., Nice Locale, Swedish**—Till  
2am. Studio/hotel/res. Paula: 212-268-2830

**East 50th St.**—Strong, Comfortable,  
Affordable. All CC's. 212-752-1231

**5th Avenue & 36th St.**—Intensive Body.  
Prof'l Swedish Massage. 212-465-9704

**Pamela & Brooke - On Summer Break**  
Private & Luxury. All CC's.  
www.bodyheatescorts.com 212-684-8616

**Lee's Studio 54**—Best Swedish And  
Shiatsu. 212-755-7178

**Massage & Spa**—Shiatsu, Swedish &  
Steam Bath. 201-313-9215 Best in NJ.

**Penn Sta., Nice Locale, Swedish**—Till  
2am. Studio/hotel/res. Paula: 212-268-2830

**Magic Hands**—East 50s location. Private  
and clean. 24 hours. 212-705-7068

**Queens Salon**—Crescent Street. Call:  
718-784-9267 / 718-784-9018/9

**Courtney's Back!**—Elegant Bodywork.  
Highest Quality. Discreet. 212-307-6645



# Assortments

**Happy Ending**—Prestige Intros For Pretty Asian Ladies/American Prof'ls. 321-2738

**Field's Dating** 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

**"Naked Boys Singing"**—Hit Musical Bachelorette Parties. 212-239-6200

**MARION SMITH PROF'L SINGLES**  
**TAVERN ON THE GREEN**  
**FRIDAY, JANUARY 14, 6pm-12am**  
Central Park at West 67th Street  
**2 Age Groups! Upscale Singles! \$20**  
**WOMEN 1/2 Price 1st Hour • DJ • Snacks**  
**600+ Expected 212-944-2112**

**Discerning Jewish Professionals**—Fine Art of Matchmaking. Raizy 212-877-5167

## 'SMART IS SEXY'

For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 3,400 members. **The Right Stuff!** 800-988-5288  
[www.rightstuffdating.com](http://www.rightstuffdating.com)

**GOOD GENES**—Meet grads and faculty of schools such as Tufts, MIT, Wellesley, Brandeis, Harvard, Boston College, Clark, Berkeley, NYU, Wesleyan, Brown, Columbia and Stanford.  
[www.goodgenes.com](http://www.goodgenes.com) 617-247-3232

**Doc's parties - Ages 30s-40s**  
**HOLIDAY WEEKEND EVENT**  
**TAVERN ON THE GREEN**  
Central Park West at 67th St.  
**Sunday Jan 16 at 7pm**  
**\$20. DJ & Dancing. 700+ Expected**  
**718.279.8596** [www.docsparties.com](http://www.docsparties.com)

## JUDY THE DATING EXPERT

• Seen/Heard On TV & Radio •  
Call: 212-924-4440

"New York's Most Ethical Matchmaker."

## LIFE EXISTS AFTER 40™

**Spectacular Grand Opening Gala**  
Fri., 1/14, 6:30pm, J.T.'s On Park  
(Park Ave. @ 33rd St.) Live Music, Great Dance Floor, Buffet, \$20. LEAF 779-0642



**Perfect Partners**  
Voice personals for  
gays & lesbians  
seeking lasting  
relationships  
— FREE CALL —  
**212-987-6400**

## SUPER-FUN HYPNOTIST SHOW!

National TV talk show wants you to participate! Call Rachel at Dr. Joy Browne  
IMMEDIATELY: 1-877-569-7398

**Meet Attractive, Educated**—Chinese and Japanese women. Call 1-7pm: 212-714-3548

**Art Lovers Exchange**—Links Single Lovers of the Arts! National. 800-342-5250

## Rejection Sensitive?

You are not alone! Noted Harvard-trained psychotherapist specializes in the treatment of this problem, regardless of gender and age. By appointment only. 212-666-7603

# SPEEDDATING



No more horrific three-hour blind dates!  
Finally an effective way to meet Young Jewish professionals in their 20's & 30's. Meet a guaranteed seven people in a unique format of quick dating and fill out your card. We'll call you within 48 hours with your matches! More than half of the participants meet someone with whom there is a mutual interest.

**Always a sell-out! Reservations a must!**  
**Call 212-579-1388 ext. 34**

**aish**  
NEW YORK

**Classical Music Lovers' Exchange™**  
For unattached music lovers. Nationwide.  
1-888-408-CMLE [www.cmle.com](http://www.cmle.com)

**Single Book Lovers**—Gets unattached readers acquainted. Bx 117, Gradyville, PA 19039 [www.singlebooklovers.com](http://www.singlebooklovers.com) 800-773-3437

**Beautiful, Ed. Women**—Devoted to you.  
212-691-5652 / [www.eastern-europe-women.com](http://www.eastern-europe-women.com)

**Crossroads**—The Gracious Way To Meet Quality Single People. Praised By The NY Times. Info: [cxrds@aol.com](mailto:cxrds@aol.com) or 212-972-3594

**Int'l Match NY**—Meet attractive Chinese, Japanese, Korean women. 212-787-6579

**A+ Rating! Int'l Singles** Russian, Jewish and European ladies in NY. 212-736-6870

**Upscale Jewish Introductions by Shoshana**  
Est. 15 yrs. Personalized, confidential.  
Photos avail. Fee quoted. 718-275-8000



**Date Someone New This Weekend**  
Call to hear 1000's of voice personal ads for free!  
**212-987-7000**  
**FREE CALL**  
Customer Service 212-987-7001

**Overcome Your Fear Or Phobia**  
National TV talk show wants to help.  
Call Rachel at Dr. Joy Browne  
IMMEDIATELY: 1-877-569-7398



**Social Circles** is NY's first activity service. Every month we plan over 50 events for our 900+ members.  
Upcoming activities:  
fencing, walking tour, sky diving, yoga, pictionary, jazz, wine-tasting  
212-505-9985  
[www.socialcircles.com](http://www.socialcircles.com)

# DON'T MISS

the **NEW YORK** MAGAZINE

# Wall Street issue,

ISSUE DATE: **1/24/2000** ON SALE: **1/17/2000**

AD CLOSE: **1/11/2000**

**call:**  
**212.463.0024**

**or fax:**  
**212.462.3595**

# Strictly Personals

For advertising  
information  
call 212-463-0024

*Strictly Personals* is a weekly feature. Cost is \$37.00 per line, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011.** Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

## New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions.

My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



*Denise Winston*

By appointment only 212-935-9350 NY  
310-276-0072 BEVERLY HILLS

**Jet-Set Lover Of The Good Life**—Seeks like-minded white female companion, 18-35, for pampering, travel, intellectual stimulation, etc. Send photo and note to: 2931 ☐

**Great Catch**—Jewish plastic surgeon, handsome, slim and fit, 42, successful, seeks a serious long-term relationship with a very pretty, educated, single/divorced white female under 40 - must be slim, athletic and a nonsmoker. Career-oriented a plus. Photo a must, as chemistry is important. Serious replies only. 2961 ☐

**Charismatic Female**—Athletic, sleek, very pretty, social, sophisticated professional, financially independent, art lover, painter, skier, into physical and emotional health, mid-40s, seeks fun, very successful, intelligent, healthy physically and emotionally available male for companionship. No smokers, please. 2956 ☐

**Escape To Paradise!**—With dynamic, communicative, prominent surgeon/inventor with NYC/Caribbean corporation. Handsome Renaissance man, fit, 5'10", muscular, mid 40s, funny, seeks sweet adventuress under 37, for storybook romance. Photo/photo a must. 2948 ☐

**Oh, Baby**—35, pretty, blue eyes, long-haired brunette with a slim build, ready for two kids and a dog. Seeking wonderful man who will be a great daddy. Photo, please. 2957 ☐

**What You See Is What You Get**—With this honest, communicative, 5'3", Jewish, 40, cute, thin, active, divorced mom of daughter, 17. Enjoy my home, family, friends, the outdoors, NYC, traveling and possess an uncommon appreciation for life. Ready and willing to be in a relationship. Are you? Photo if available. 2943 ☐

**Recently Retired**—European female MD, attractive, fun, into healthy life style, cultural activities. Seeks an intelligent, caring, humorous man, 67-72. 2962 ☐

**Everyone Thinks You're Taken**—And you should be! You're a beautiful, classy, sweet and intelligent woman who has everything going for her. You have a dazzling smile, great sense of humor and a passion for life. You love traveling, dining out, going to movies, concerts, plays and the opera. You are warm, easygoing and down-to-earth, and you adore both children and pets. You are missing only one thing in your life...this tall, handsome, extremely successful Jewish man, 36, who is searching for a truly exceptional woman like you. Note/photo. 2934 ☐

**Gay, Super-Successful**—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special life style. Photo/letter. Serious replies only. 2967 ☐

**Nordic Elegance**—Affectionate, caring, sensuous, playful woman; jeans to black tie. Appreciative of the arts, music, theater. Worldly and adventurous! Desiring to meet one special man who has the capabilities for sharing love, dreams, respect, humor, intelligence and security. One special man, 55 plus, to be a partner in love and life for one special woman. 2958 ☐

**Successful, Attractive, Mellow**—Divorced Jewish exec. Very active, youthful, mature. Loves golf, tennis, kayaking, opera, films, family, cuddling, kissing, holding hands, dining out and eating at home. My casual lifestyle includes a year-round Hamptons waterfront home with fireplace and jacuzzi, plus an NYC apartment. You are youthful, 50s-60s, nonsmoker, smile easily, affectionate, now available for a sweet, romantic relationship. Clear recent photo/short bio. 2930 ☐

**Truth In Advertising**—44, Jewish businessman. Successful - really! Tall and good-looking - really! Quite the romantic - really! Seeking a marriage-minded woman who just might be surprised in meeting an all-around nice guy through the ads - really!!! Photo/phone. 2945 ☐

## SEND

A WRITTEN RESPONSE  
Here's How:

### STRICTLY PERSONALS

New York Magazine, Box # \_\_\_\_\_  
P.O. Box 4600  
New York, New York 10163-4600

**Cleopatra Looking For Antony**—5'8", model type, smart, sophisticated, caring and honest. Seeks 48-58, tall, sexy, handsome and successful male counterpart for love and laughter. Photo, please. 2950 ☐

**Classy Chiropractor**—Jewish, white female, 30, fit, sexy, with long blond hair, radiant smile, quick wit, mesmerizing brown eyes and vibrant personality. Picturing you as single, white, 5'7"-6'1", 30-40, no children (yet), emotionally/physically healthy, nonsmoker/drug-free, professional Jewish (nonreligious) male with incredible integrity and energetic personality. Note/photo/phone. 2933 ☐

**LI Female, PhD**—Pretty, serene, funny and 52, seeks supportive, healthy, quality Jewish guy. Your kids a plus. Note/photo, please. 2963 ☐

**It's Resolution Time!**—Looking for new millennium soul mate. You're a tall, funny, attractive, nurturing Jewish male, 40-50, looking for your female mirror image. You enjoy the simple pleasures in life - family, friends, intimacy and the outdoors. Note/ recent photo appreciated. 2964 ☐

**Tall Blond Beauty**—Fun and fabulous professional woman, divorced, 36, looking for an intelligent, articulate professional man, 5'10" plus, 35-45, who is interested in music, theatre, boating and long romantic weekends. Note/photo, please. 2949 ☐

**Wholesome Jewish Male, 45**—Seeks pure-of-heart, sensitive, intellectual Jewish female, 35-46, who likes books, ideas, film and the natural world. 2959 ☐

New and  
Improved!

HEAR THE VOICE BEHIND THE AD  
CALL 1-900-443-1500

\$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050



**Seeking Accomplish**—French woman, successful in business, grown children, a couple of books still to write, designer, painter, beach lover, dancer, seeks mentally and physically fit homme libre. You are open, kind, involved, interested, interesting, tolerant by choice and not lack of character, strengthened by past experiences and fueled by the excitement of new ventures. Photo. POB 269, Madison, CT 06443 or e-mail: ertual@aol.com.

**Tall, Handsome, Fit, Sexy**—Single white male exec, 53, athletic, bald, green eyes, rugged but sensitive - loves art, movies, photos, good food, jazz. Seeks loving, attractive, intelligent woman, 30-45, for romance. 2952 ☐

**Pretty Artist**—Seeks kind, intelligent, active man, 48-55, with good looks, good sense of humor and sense of aesthetics. Note/photo. 2936 ☐

**French-Canadian Man**—Lives in Manhattan, enjoys movies, theater, dining; sincere, good sense of humor. Looking for an intelligent woman, 25-37, for relationship. 2951 ☐

**Enchanting, Green-Eyed Lady Doctor**—Beautiful, eclectic, warm and intelligent, with great smile/lusty laugh - enjoys cycling, photography, music (all kinds), old films, travel, daydreaming. Seeks extremely bright, romantic counterpart (single white Jewish man, 40-55) with sparkle, wit and joie de vivre. Photo and note, please. 2929 ☐

**Truly Exceptional**—I am a kindhearted, very attractive, bright professional woman, Catholic and of high moral character. I am a new Westchester resident who is not too busy to meet a good-hearted professional in his mid 30s to mid 40s, who is attractive, Christian, family-oriented and of good character. Note, photo and phone, please. 2946 ☐

**Pretty, Vivacious, Great Figure**—50, seeking that special guy, Manhattan business or professional, late 50s-60s, tall, vibrant and sincere. 2955 ☐

**Gay Woman Of Modern Maturity**—60 plus, with a sparkling smile, seeks well-educated, attractive woman, interested in sports, theater and travel, who has a special excitement for life and wants to share it with someone special. Please send note and recent photo. 2953 ☐

**North NJ Resident...World Traveler**—Young-looking 43 years old, blue-eyed, 5'8", professional, divorced white male; seeking a Christian, professional, marriage-minded woman with a special spark to share my adventurous ways and irresistible sense of humor. Send photo and a note with some of your sparkles. 2928 ☐

**Beautiful Sweetie**—Sexy blond, 29, enjoys dancing, outdoors and Manhattan life. If you are Jewish, extremely intelligent MBA/MD/JD type, 31-38, get in touch. 2960 ☐

**It's Just Lunch** specializes in quality first dates for busy professionals.

At It's Just Lunch, we get to know you...your likes, dislikes and a whole lot more. You come in and talk to us for an hour. You'll tell us what you are looking for in another person. **Then we make arrangements for the two of you to meet for lunch or a drink after work.**

With thousands of members from coast-to-coast, chances are **we have the type of people you'd like to meet.**

**It's fun, easy and relaxed.** So, give us a call! We'd love to meet you and see if we're right for you!

New York 212.750.8899 New Jersey 201.363.9594  
Long Island 516.931.9339 Philadelphia 215.772.9999  
Washington D.C. 202.466.6699 Chicago 312.644.9999  
Los Angeles 310.277.9494 Dallas 972.991.4161  
Miami 305.381.8888

Also offices in: Atlanta Houston Columbus Cincinnati  
Austin Baltimore Minneapolis Boca Raton Wilmington Indianapolis Newport Beach

**DATING FOR BUSY PROFESSIONALS®**



Director Lisa Starr



Director Michelle Brown



Director Elin Woodford



Director Lisa D'Alessio



**IT'S just LUNCH!**

life, love & dessert.®

**Tall, Pretty Blond**—34, 6', green eyes, fit, designer. You are tall (6' plus), well-educated (Ivy preferred), fit professional with healthy lifestyle, 32-42. Note/photo a must. 2941 ☐

**Wanted: One Good Man**—Jewish, 60s, good-natured, in good condition, with good heart and soul, ready to share it all - laughter, the news of the day, the arts of the city, the quiet of the country, the times of our lives...at home or out and about. Reward: One good woman, in good shape, sophisticated, slender, attractive, bright smile, sound of body and mind, secure, witty, wise, sweet, upbeat, warm, friendly, loyal and loving. Note/photo/phone. 2940 ☐

**Attorney Type**—White (40s) male sought by Japanese lady, 45, 5'5". 2935 ☐

**Outgoing, In-Shape Woman**—37, 5'7", brunette, English teacher - likes music, movies, books and travel. Looking for man, 37-45, who is sensitive and fun. 2938 ☐

**Blue-Eyed NJ Widow**—Down-to-earth, successful Jewish Wall Street professional. Youthful, pretty, 49 years old, 5'3". Warm, intelligent, witty, vivacious, honest and caring, emotionally secure and excellent communicator, who enjoys travel, movies, theatre, sports, dining out, reading, quiet evening in front of the fireplace and long romantic walks. Seeks nonsmoking, Jewish, 47-55-year-old man with similar qualities and interests. Note and photo, please. 2944 ☐

**If You're A Woman, 55-65**—Like exotic travel with companionable male, please contact with photo. 2965 ☐

**Beautiful, Successful Physician**—34, Jewish, petite blond, Ivy League grad, seeks successful Jewish male, 32-50, who is fun, attractive, nonsmoking, with good values. Note/photo, please. 2954 ☐

**A Beautiful Woman**—Warmhearted, fun-loving, slim, 35. Seeks friendship and meaningful relationship with an intelligent, thoughtful man. My loves: music, travel, NYC culture, ocean walks and mountain challenges (skiing, hiking). Photo. 2942 ☐

**Brainy, Unconventional Guy**—Seeks slim NYC lover, 30s. POB 539, NYC 10101

**French Man**—47, handsome, divorced, successful professional, with penthouses in NY, London and Paris, 5'9", seeks romance and marriage with younger woman, good-looking, attractive, sensual, sensitive, who likes the best French restaurants and travel in Europe. Religion not important. Photo and note get reply with photo and more details. 2952 ☐

Do you feel

**YOU ARE TOO PICKY**

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the *right* introduction for you.

**Barbra K. Brooks**  
The Ultimate Service For Marriage Minded Professionals  
(212) 753-3003 (516) 889-9058

**New and Improved!**

**HEAR THE VOICE BEHIND THE AD**  
**CALL 1-900-443-1500**

\$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036, (212) 782-8050

# .com directory

## .cards

**www.cardSupply.com**  
Note Cards • Invitations • Announcements

## .catering

**www.worldwideeventsLtd.com**  
Exquisite Catering! Fabulous Parties!  
Graciously & Perfectly Planned & Presented!

## .dating

**www.mchatfieldLtd.com**  
We Represent People of Style and Substance

**www.nycsingles.com**  
The Premier Party Hotline For Upscale Singles

## .dental

**www.parkavedental.com**  
Cosmetic and restorative dentistry in  
state-of-the-art, beautiful midtown office!

## .fashion

**www.ahah-pashmina.com**  
Pashmina sale: clothing, embroidered  
and plain shawls. No fake pashmina here.

## .food

**www.myitalianmarket.com**  
Your Internet Italian Marketplace.

**www.maineathome.com**  
Live Maine Lobsters, Clambakes, Scallops and More

## .gifts

**www.ezclip.com**  
The only suction-cup mount for your toll pass.

**www.limoges-online.com**  
Gifts For All Occasions & World-Class Collectibles!

**www.horselatitudes.com**  
Use your consumer power to support human rights.

## .health & beauty

**www.shopparmor.com**  
Save Everyday! Health & Beauty Care Products, Plus More!

## .help wanted

**www.getafashionjob.com**  
Classified Ads & Resumes For The Fashion Industry

## .home

**www.butcherblockfurniture.com**  
American-made solid hard maple products for your kitchen.

**www.luniverre.com**  
Great Glass Designs: Screens, Tables & Lighting

**www.newearugs.com**  
Area Rugs & Accessories For Any Decor & Budget

**www.bowerbirdhouse.com**  
New money? We can make it look old.  
Interior design with genuine taste and talent.

**www.nobigdealdecorating.com**  
Steve Lyons - NY's Most Popular Budget Decorator!

**www.redecorate.com**  
Use-What-You-Have Interiors • Only \$325/Rm.

## .jewelry

**www.anyjewel.com**  
Register for free gift & design your own jewelry online

**www.umojas.com**  
Gifts For Lovers! Two Pendants That Unite As One!

## .kids

**www.hollywoodpop.com**  
Entertainment • Holiday Characters • Decor & More!

**www.thecampconnection.com**  
FREE Advisory Service: Sleepaway Camps • Teen Tours

## .leisure

**www.pleasantconcepts.com**  
Urbanite's guide to relaxation and leisure.

## .medical

**www.edtreatments.com**  
Impotence • Premature Ejaculation • 95% Success

## .moving & storage

**www.aaamove.com**  
America's #1 Directory of Licensed/Pre-Qualified Movers

## .optical

**www.eyewearonline.com**  
40%-60% Off All Designer Frames & Sunglasses.

## .party service

**www.partymakers.com**  
Linda Kaye's partymakers - 25% off over 50 party paper  
themes thru Jan 31st. Party ideas, balloons & custom cakes!  
\*\* CHILDREN'S BIRTHDAY PARTIES \*\*

## .plastic surgery

**www.enhanceme.com**  
Plastic Surgery • Doctor Referral • Patient Financing

**www.perfectlyyou.com**  
Unique, interactive online forum. Info on how to  
beautify your breasts and rejuvenate your face,  
from top plastic surgeons nationwide.

## .real estate

**www.thehamptonsrealestate.com**  
SALES & RENTALS. Pictures Of 6,000 Listings.

## .singles

**www.thesinglegourmet.net**  
The Intelligent Alternative To Dining Alone

## .tea

**www.tealuxe.com**  
EVERYTHING FOR THE TEA DRINKER

*NEW YORK Magazine ranks #4 in study  
of all publications' readers who made a purchase  
via the internet in the past 30 days!*

Call Kristen Cappadona at:

**212-462-3319 or fax: 212-462-3595**



# MARY ANN MADDEN #960 NEW YORK MAGAZINE COMPETITION

**We'll Leave the Light On for You: Mohel 6**

**THOU SHALT NOT COVER THY NEIGHBOR'S ASS**

**"There'll be a hot time in the old gown tonight."**

**Above, mis-stitched samplers. Competitors are invited to cite a familiar saying, title, or quotation, the meaning of which has been altered by a single one-letter substitution.**

**Results of Competition 957**, in which you were asked for children's-book titles.

**Report:** O my. Tiddely-pom. Death of pets, vivisection. Topics that seriously break our heart. Perfectly sick ones did not, however. Break the heart. We first ran this competition a loooong time ago. Thus, echoes. Verbatim: Tiffany's Three Mommies. Daddy's New Husband. Goldilocks Does the Three Bears. Victoria's Secret Garden. Little Crackhouse on the Prairie. Harry Potter and the Stoned Sorcerer. The Little Search Engine That Could. Charlotte's Website. You're much too good at this. Get help.

**First Prizes of two-year subscriptions to New York to:**

SO YOU'RE GOING TO BE TRIED AS AN ADULT  
*Tom Blackwood, Phoenix, Ariz.*

SEE DICK  
*Ben Patterson, San Diego, Calif.*

MOMMY LOVES MR. SMIRNOFF  
*Larry Laiken, N.Y.C.*

**Runner-up Prizes of one-year subscriptions to New York to:**

HORTON HIRES A HO  
*Rick McLellan, N.Y.C.*

SARAH, PLAIN AND PREGNANT  
*Linda Giordano, Florence, Ala.*

HOW TO NEGOTIATE YOUR FIRST PROFESSIONAL SPORTS CONTRACT  
*L. Soth, Northfield, Minn.*

**And Honorable Mention to:**

FUN WITH OLD REFRIGERATORS  
*N. Bensley-Jaffe, Norfolk, Va.*

OUR POTTIES, OURSELVES  
*T. Nash, Winston-Salem, N.C.*

WHAT MAKES DADDY DADDY—A POP-UP BOOK  
*Andy Gordon, Los Angeles, Calif.*

MY GOD IS BETTER THAN YOUR GOD!  
*Dave Ferry, Leesburg, Va.*

MEIN SUMMER KAMPF  
*Margaret Scollard, Potomac, Md.*

CHARLTON HESTON'S SECOND AMENDMENT FUN 'N' ACTIVITY BOOK  
*David English, West Somerville, Mass.*

PUSS IN CEMENT SHOES  
*Jan Verrey, Alexandria, Va.*

GOODNIGHT, SOON-YI  
*Anthony Ewing, Brooklyn*

GOODNIGHT, MOON: A CHILD'S INTRODUCTION TO THE UNIFICATION CHURCH  
*Margarita Levin, N.Y.C.*

THE VELVETEEN RABBI  
*Pamela Mandell, North Garden, Va.*

HOPSCOTCH ON THE HIGHWAY: AN I CAN DO IT BOOK  
*Michael Hartmere, Bronxville, N.Y.*

THE CARAMEL SUTRA  
*Melinda Kevis, Kansas City, Mo.*

THE TREASURE UNDER GIANTS STADIUM'S END ZONE  
*Jery Silverman, White Plains, N.Y.*

HEE, THE MAGIC DRAGON  
*Alan Levone, Massapequa, N.Y.*

LITTLE BEAR MARKET  
*Mary Clare Brackley, Petaluma, Calif.*

BABY'S FIRST BOOK OF MATCHES  
*Arnie Danoff, West Palm Beach, Fla.*

HELGA THE AU PAIR FROM HELL  
*Marilyn Crystal, Scarsdale, N.Y.*

YOUR VERY FIRST CIGARETTE  
*Emma Tombaugh, Scotch Plains, N.J.*

THE SEVEN EFFECTIVE HOBBITS OF HIGHLY SUCCESSFUL TODDLERS  
*Brian Bracey, Atlanta, Ga.*

WHY LITTLE IRVING HAS NO FORESKIN  
*David Eisner, N.Y.C.*

THE BUTTERFIELD 8 POP-UP PICTURE BOOK  
*James Morgan, New Brunswick, N.J.*

MOTHER GOOSE PÂTÉ  
*Sarah Gay, Atlanta, Ga.*

HAVE YOU SMELLED THE MUFFIN MAN?  
*Cindy Marty, Van Nuys, Calif.*

BILLY'S ADVENTURES IN MR. CLOWN'S BLACK VAN  
*Sidney Tombaugh, Maplewood, N.J.*

THE TEDDY BEARS PICKUP  
*John O'Byrne, Dublin, Ireland*

ALICE IN WONDERBRA  
*Denise Reiss, Los Angeles, Calif.*

YUM-YUM THE BAT IN THE CAT  
*Margaret D. Dale, Longmeadow, Mass.*

SANTA AND THE LURE OF STOCKINGS  
*Karl Levett, N.Y.C.*

WHY ARE THERE BATTERIES IN MOMMY'S BUREAU DRAWER?  
*Traci Andrews, Chittenango, N.Y.*

BABY BULIMIA  
*A. L. Colby, Metuchen, N.J.*

THE ADVENTURES OF RITALIN-TIN-TIN  
*Jim Wagner, Cleveland, Ohio*

HOW THE LEPER LOST HIS SPOTS  
*John Burlinson, Austin, Tex.*

GULAG PLAYPEN  
*William Faith, Pittsburgh, Pa.*

FEAR AND LOATHING AT FAO SCHWARZ  
*Joel Knanishu, Rock Island, Ill.*

THE LITTLE GOLDEN BOOK OF BESTIALITY  
*Susan Harriman, San Francisco, Calif.*

HARRY POTTER'S FIELD  
*Patricia O. Simmons, Ann Arbor, Mich.*

LET'S VISIT THE BROOKLYN MUSEUM  
*Michael Levin, N.Y.C.*

PETER PICKED A POCKET  
*Margaux McMillan, Orinda, Calif.*

LET'S GUESS THE PASSWORD TO DADDY'S LAPTOP  
*Josh Levy, New Rochelle, N.Y.*

THE MILKMAN WHO HELPED MOMMY CLEAN THE SHOWER LAST WEEK  
*Michael Paige Levy, New Rochelle, N.Y.*

QUICK! RUN AND GET THE SCISSORS!  
*Lars Pettygrove, Charlottesville, Va.*

JENNY'S PEANUT BUTTER HAS MOUSEY PARTS IN IT  
*Norma L. Bensley, N.Y.C.*

LOOK, MOMMY, A DRAG QUEEN  
*Carter Joseph, Decatur, Ga.*

INSIDE THE ALLIGATOR'S TUMMY  
*J. M. Tribelli, N.Y.C.*

KITTY TUMBLES DRY!  
*Karen Bracey, Burke, Va.*

MY DAY WITH DAD'S NEW TROPHY WIFE  
*Mark S. Greenberg, Bronx*

THE DOW JONES IS FALLING! SAID LITTLE GREENMAN  
*B. Mendelson, N.Y.C.*

SUZY MEETS HER ONLINE BUDDY  
*W. Kunz, Garfield, N.J.*

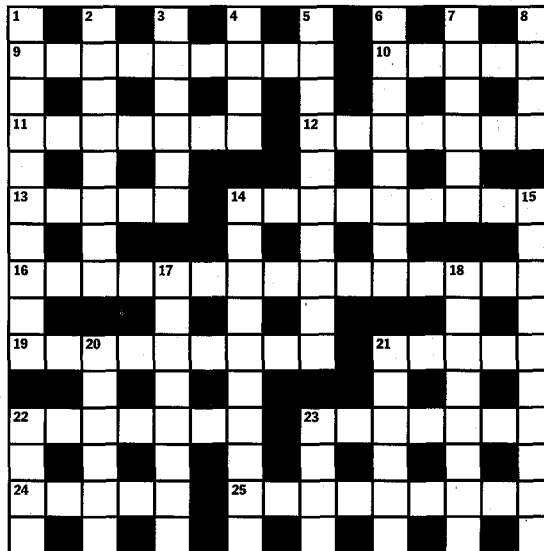
NODDY GOES POSTAL  
*Brendan J. O'Byrne, Regina, Sask.*  
*(continued on page 82)*

**Rules:** Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 960, *New York Magazine*, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS**. Entries must be received by January 21. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the February 14 issue.

# The 'Guardian' Crossword

## ACROSS

- 9, 2, 25, 7, 23 down, 8, 16  
Oh, Heavenly Father—ta! We take bread and water from you 'til our tums' luck is realized. (3,4,2,3,5,2,7,3,3,4,4,2,5,8)  
10 Sign Russian agreement without histrionics. (5)  
11 Make tea with sort of domestic appliance. (7)  
12 Painter shortly might need a pea. (7)  
13 Blackwood, by one trick? (5)  
14 Dubious character suggests Hess, and is dubious. (9)  
16 See 9.  
19 Smell coming from nourishment to put in our London plates. (4,5)  
21 He painted people from different worlds. (5)  
22 Between Monday and the end of work, that is, about Wed. perhaps? (7)  
23 Direct descent of Merlin eagerly awaited. (7)  
24 9, 2, 25, 7, 23 down, 8, 16 for clemency. (5)  
25 See 9.



## DOWN

- 1 Improvised links might be taken from here. (3,3,4)  
2 See 9.  
3 Talkative, like a bird? (6)  
4 Leading light? (4)  
5 We take the water out the way it arrives? (3,7)  
6 An idiot fails with another D+. (8)  
7 See 9.  
8 See 9.  
14 Fireworks as the cost of satellite TV rapidly escalates. (10)  
15 Records overturned—said to have spat with incredulity. (10)  
17 Always shut up. No need to be ridiculous! (8)  
18 Wonderful performance from key worker on the continent. (8)  
20 Poor grades attained in exam, a severe test. (6)  
21 Home to Stephanie, Lisa and friends? (6)  
22 Fools put a Neanderthal word in the paper. (4)  
23 See 9.

## 'Bird Interview': 'Cue' Crossword . By Maura B. Jacobson

### ACROSS

- 1 Neck artery  
8 Risky investing, on Wall St.  
12 Charged with an offense  
19 Pigged out  
20 Memorable airline, familiarly  
22 Kin of the jaguar  
23 Is there any criminal activity in birdland?  
26 No seats, on B'way  
27 Martini tidbits  
28 —fi  
29 Short authorizations  
30 Wearing a face covering  
31 Neighbor of the Caspian  
35 Forever — day  
38 Part of R.A.F.  
39 What is the Irish birds' motto?  
44 Removes the rind  
46 Bar seat  
48 Ancient Tokyo  
49 Hindu mister  
50 What is your favorite TV show?  
55 It's thrown aweigh  
57 Football arenas  
58 Women's org. since 1890  
59 Fix-it items  
61 Famed diamond  
62 Desktop machines: abbr.  
64 More than breezy  
65 Stripped down  
66 What is your favorite poem?  
72 Father, formally  
74 On — (carousing)  
75 Kiltie's refusal  
76 Pet of whodunits  
77 Athenian public square  
78 Longest Swiss river  
81 Zone  
86 German P.O.W. camp  
88 What rule keeps young birds off the road?  
91 Do an AAA service  
92 Pod holding  
94 Motif  
95 Beelzebub

- 96 Which bird gets chosen as Prom Queen?

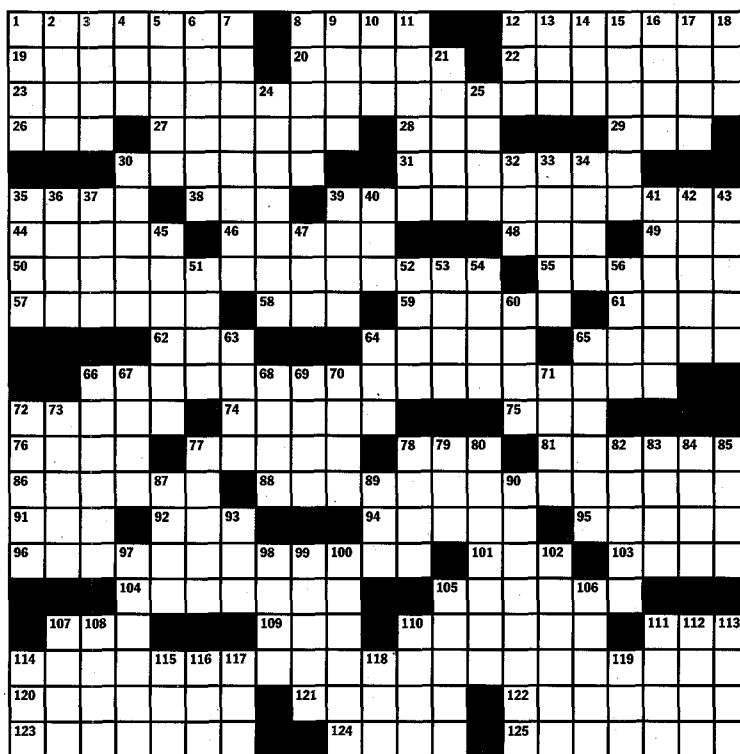
- 101 Type of tent  
103 Go it alone  
104 Lengthens, as a subscription  
105 Flashy  
107 Damage  
109 — Kippur  
110 Town near Stamford  
111 — Na Na  
114 Are there military birds among your relatives?  
120 River of Venezuela  
121 Post-earthquake wave  
122 Unwrought metal  
123 Acted as administrator  
124 Supreme Court topics  
125 Tranquilizes medically

### DOWN

- 1 Dairy cattle  
2 Declare  
3 Change the décor  
4 Spanish gold  
5 Western lake resort  
6 Where Roma is  
7 Like 95-Across  
8 Mata Hari did it  
9 Buddies  
10 Photo blowup: abbr.  
11 Brutus's victim  
12 Nothing's alternative  
13 So-so grade  
14 Provincetown's Cape  
15 Loud tumult  
16 — Centre, Minnesota  
17 Units of work, in physics

- 18 Orthodontist's deg.  
21 Biotics prefix  
24 Turned inside out  
25 Menotti's first name  
30 Proven correct  
32 Neither sml. nor med.  
33 Fountain orders  
34 Black, in poetry  
35 G.I. address abbrs.  
36 Ex-Speaker Gingrich  
37 Between Walter and Mare  
39 Kind of frost  
40 State tree of Massachusetts  
41 On land  
42 Feel one's way  
43 Took on workers  
45 Hidden sharpshooter  
47 Birds — feather

- 51 Tortilla snack  
52 Suffix for pol  
53 Burt Reynolds's ex  
54 Wise Jedi teacher  
56 Oriental sleuth of film  
60 "Coal Miner's Daughter" Loretta  
63 Glitch  
64 Sopping  
65 Kennel Club categories  
66 Canada's capital  
67 Allot cards  
68 Power particle  
69 Bloodstained  
70 Chestnut horse  
71 One of Kipling's "twain"  
72 Ristorante specialty  
73 Brooke or John Jacob  
77 Ten-percenter  
78 Like an unswept fireplace  
79 Top of a royal flush  
80 Bulwark  
82 Stock-market debacle  
83 Former Yugoslav leader  
84 White House Office  
85 Las Vegas rival  
87 Peak  
89 Phone co. monogram  
90 Nerve ailment  
93 Actor Vigoda  
97 Shakespeare's "Two Gentlemen of —"  
98 One-named New Age singer  
99 Choose for parenting  
100 Sign on a P.O. truck  
102 Marie Curie's husband  
105 British lockups  
106 Hair net  
107 Breckinridge of fiction  
108 "It's — to Tell a Lie," 1936 song  
110 "Go for your gun!"  
111 Dry-cleaner's target  
112 Roll-call reply  
113 Greek war deity  
114 Mother, informally  
115 Egg-based drink  
116 Glacial matter  
117 Surface soil  
118 Approved vitamin amt.  
119 — par with

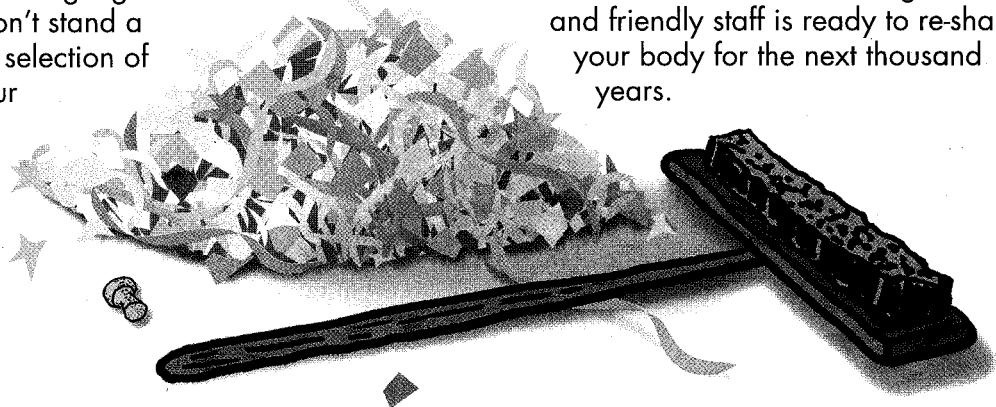




# You survived the millennium... but so did your unwanted 12lbs.

Did you spend the last month of 1999 eating everything in your fridge, afraid it would go bad when the power failed? Well, the Y2K crash is now a myth, but Manhattan Plaza Health Club's facilities are quickly becoming legend. Holiday weight gains don't stand a chance against our vast selection of group-fitness classes. Our training floor is already

equipped for the next century with state-of-the-art CYBEX™, Netpulse™, and Reebok™ equipment. So if you felt obligated to finish off all of those pies you baked for the four horsemen of the apocalypse, then come to MPH.C. Our knowledgeable and friendly staff is ready to re-shape your body for the next thousand years.



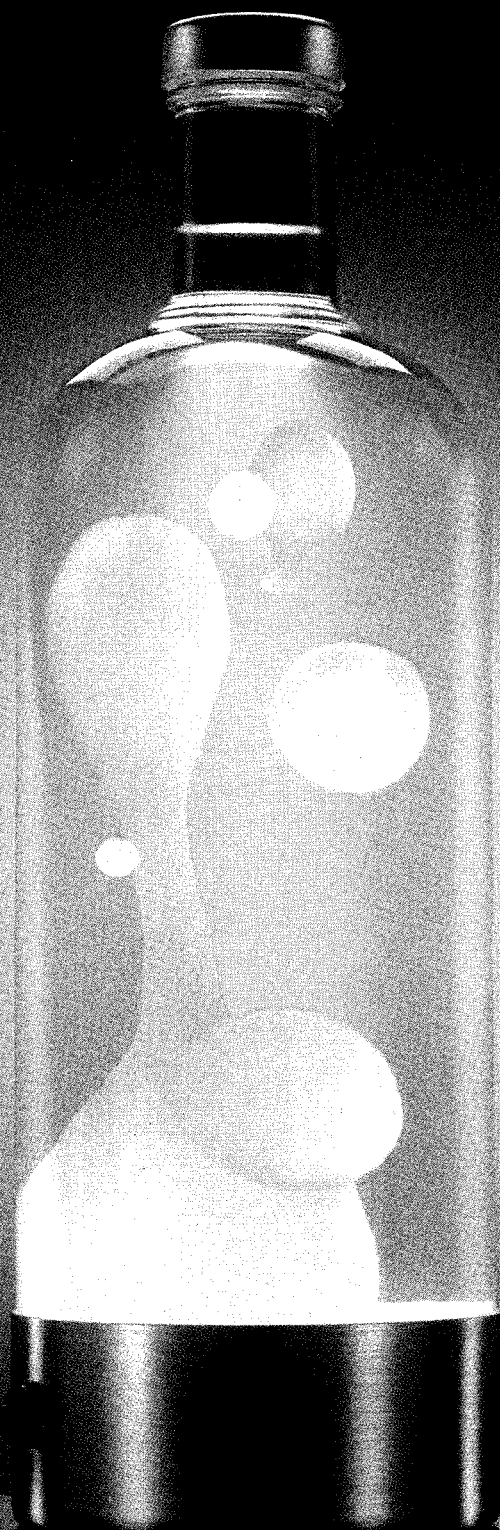
**ALL FITNESS. NO ATTITUDE.**

**M.P.H.C**  
MANHATTAN PLAZA HEALTH CLUB

Times Square West

[www.mphc.com](http://www.mphc.com)

482 West 43rd Street Call (212) 563-7001



# ABSOLUT CITRON.

ABSOLUT CITRON™ CITRUS-FLAVORED VODKA. PRODUCT OF SWEDEN. 40% ALC/VOL (80 PROOF). ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1996 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED